

# DRAMATIC MIRROR

OF MOTION PICTURES AND THE SCREEN



LEGITIMATE HOUSES FIND PHOTOPLOTS PROFITABLE



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*St. Louis Dispatch:* "The pictures are extremely thrilling in the realism with which they show what it means to be a soldier in the world's greatest war."

*Cleveland Press:* "Scenes of staggering immensity."

*Buffalo Times:* "Applause was thunderous."

*Chicago Post:* "There is a break in the voice and a sob in the throat when we mention 'PERSHING'S CRUSADERS'; there is so much that should be said and so little that can be said adequately."

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"PERSHING'S CRUSADERS" was taken by the U. S. Signal Corps and Navy Photographers and the French General Staff

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Through DIVISION OF FILMS, Charles S. Hart, Director

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## DRAMATIC MIRROR



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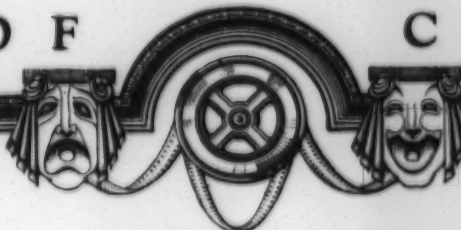
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**ONE**—Place your proposition before everyone in any way connected with the Motion Picture Industry and keep it there for at least three months.

**TWO**—Supply you with a complete list, giving name, address, seating capacity and whether or not drama and vaudeville are run in addition to pictures of every theater in the country—and keep it up to date with monthly supplements.

**THREE**—Send you daily reports, giving the names and addresses of those in the market for your goods.

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*Also publishers of Dramatic Mirror*

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## LEGITIMATE HOUSES FIND FILMS PROFITABLE

THE MIRROR has fought and won its crusade against the closed door in the legitimate theater during the summer months. An advance here, a progression there, much after the manner of a successful military campaign—and a decisive victory has been scored.

Over 100 legitimate houses, which heretofore have closed their doors after the theatrical season had ended, have turned to the presentation of high class photoplays for the summer—with profit to their managers, and wholesome entertainment to their long-established patrons.

And each week witnesses an additional list of theaters, devoted regularly to legitimate attractions, abolishing mossy tradition and showing motion pictures, thereby helping to provide amusement so essential in times of stress as well as avoiding the economic loss of closed doors.

Practically every important city in the United States is represented in THE MIRROR's compilation. Indeed, in several cities two and three legitimate houses are exhibiting photoplays.

NOW that a major part of the campaign is over a better perspective of the reason for the success of the new policy is obtainable. Theatrical managers, through their experience of last season, have been quick to appreciate the value of high class photoplays if they wished to continue as amusement purveyors. Deprived in many cases of the attractions which they had booked through the lack of transportation facilities and other circumstances and placed in an embarrassing position by the growing reluctance of the big producers to send companies on tour, they have realized that in the field of pictures they can be assured of a new source of revenue.

From all parts of the country they have responded to the advice of THE MIRROR to show photoplays. In all parts of the country they have decided to keep their doors open in the summer, and they are attracting—reports to THE MIRROR state—the same class of audience that fills their seats during other months of the year.

AMONG the conspicuous examples of legitimate theaters which have profitably turned to motion pictures for the summer are the Playhouse, Colonial, Auditorium and Olympic in Chicago; Majestic, Shubert and Castle Square in Boston; Detroit Opera House and Majestic in Detroit; American in St. Louis; Garrick and Forrest in Philadelphia; Grand Opera

### The Mirror's Successful Campaign Against Closed Doors in Theaters— Over 100 Houses in Big Cities Are Showing Photoplays This Summer

House, Liberty, Priscilla and Gordon Square in Cleveland; Teck and Majestic in Buffalo; Pitt and Nixon in Pittsburg; Grand and Lyric in Cincinnati; Davidson in Milwaukee; His

Majesty's in Montreal; Macauley's in Louisville; English's in Indianapolis; Providence Opera House in Providence; Broadway in Denver; Metropolitan in St. Paul; Metropolitan in Minneapolis; Garden in Kansas City; Academy of Music in Baltimore; Brandeis in Omaha; Hartman in Columbus; Acme and Orpheum in Seattle; Keith in Toledo, and Dominion in Ottawa.

Various houses of the Wilmer and Vincent interests in Pennsylvania have gone over to films for the summer. In New England the Poli theaters have suspended their vaudeville programs and replaced them with pictures. From distant Omaha it is reported that a great number of towns and cities in Iowa and Nebraska have auditoriums and opera houses which will be kept open this summer with photoplays. Usually these theaters are occupied by touring attractions, "but this practice has been discontinued this year."

THESE are only a few instances of the amusement trend of the times. Managers of legitimate theaters have solved the problem of closed doors and are reaping economic advantages that they hitherto denied themselves.

With the recent boost in railroad fares these managers realize that legitimate attractions may become even more scarce than last year, owing to the increased cost of routing companies, and they are making plans already to continue the presentation of photoplays throughout the new season. These managers appreciate the growing co-operation between the Government and the film industry; that motion pictures are of greater value in showing the American people the activities of our troops here and abroad than any other medium, and they are adjusting themselves easily to the new situation in the amusement world.

IT will be impossible for many New York producers to operate traveling attractions as heretofore, as they will not be able to pay the increased fares for the members of their companies and still make a profit. As a result there will be fewer plays on tour next season, and theater managers will be compelled to turn in even greater numbers to motion pictures to keep their houses open.

Showing photoplays during the summer months is giving the legitimate manager a valuable insight into the conditions which are now confronting him.

#### DRAMATIC MIRROR

OF MOTION PICTURES  
AND THE STAGE

FOUNDED 1879

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# THE MIRROR

LOUIS R. REID, Managing Editor

## Creel Asks for \$60,000 Appropriation for Film Propaganda

**I**NCLUDED in the appropriation of \$2,000,000 which George Creel has asked Congress to allot him for the purpose of carrying on his work is an item of \$60,000 for films. This brings to mind again the unusual financial arrangement carried out by the Film Division of the Committee on Public Information. Although the division is realizing large sums from its films, especially "Pershing's Crusaders," the first official war picture to be released under the auspices of the United States Government, it is being run at practically a total loss, the money for maintenance being appropriated by Congress. The money taken in passes through the Film Division into the treasury at Washington. When the time comes for a decision on Mr. Creel's request Congressmen should remember that the Film Division turns back the receipts of "Pershing's Crusaders," and will do the same on all forthcoming films.

...

## Passing of the Actor-Manager and the Reason Therefor

**T**HE ACTOR-MANAGER as he was known in London since the time of GARRICK is nearly extinct. Nearly the last of the type passed in the deaths of Sir GEORGE ALEXANDER and Sir HERBERT TREE a few months ago. What is called the modern dynasty of the actor-manager, that which came long after GARRICK and MACREADY, was made up of CHARLES KEAN, HENRY IRVING, SQUIRE BANCROFT, JOHN HARE, the KENDALS, WILSON BARRETT, FORBES-ROBERTSON being the sole survivor.

It has become a commonplace to attribute everything to the war now being waged, and Mr. WILLIAM ARCHER in a recent paper in *The Nation* thinks that when the conflict is ended the stage as a business will be completely transformed.

The trend of every line of business and profession is in the direction of the one-man head. Stars of the future, if not of the present, will find it to their advantage to be dominated by what Mr. ARCHER calls a "big impresario"—one who is not an actor. The nearest we ever had to such a head was the late CHARLES FROHMAN. Had he lived his system would have worked out in England as he was developing it in this country.

The objection to the system of Sir GEORGE ALEXANDER and TREE was that managers who conducted the theaters on their own personality—each being the star of his theater—were restricted in their choice of plays, and members of the company were not given opportunities for developing their talent.

## Lightless Nights in the Streets of New York Do Not Seriously Affect the Playhouses

**W**HAT are called lightless nights in New York will continue until after the war. Such is the edict of Police Commissioner ENRIGHT. It sounds worse than it will be. The thoroughfares will not be dark enough to require lighted lanterns, but visitors here for the summer will be deprived of the glare of the Great White Way.

The lightless streets or the dimmed incandescents will make no difference with such managers as will cater to amusement seekers. The police order has alarmed neither managers nor theatergoers. If every street lamp in the city was in eclipse it would not deter theatergoers from their accustomed pleasure. After the experiences of last winter, there is very little apprehension apparent. Then the prediction was rife that all lines of business would be bankrupt, the theatrical line particularly. The expected collapse did not come. The plays went on just the same, and so it will be this summer. New York is accustomed to accepting the inevitable, and when the new season starts we shall be used to a little trifle such as shading the lights in the streets.

...

## Motion Pictures to Enable Soldiers to Be Ready for Service When They Reach the Other Side

**M**OTION PICTURES are to be an important factor in the winning of the war for the Allies. The industry which is so near the hearts of the public as an amusement will, in consequence of the proposed movement, become a tremendous force in preparing the soldiery for immediate action and give to the motion picture an added value.

The plan is in the hands of army officials. The first public display was given at the war convention of the National Electrical Light Association, at Atlantic City, on June 14. By the plans that were virtually adopted the training of an American soldier from the day of his enlistment to the hour when he goes on the fighting line will be greatly reduced, by weeks if not by months. The proposition also will assist in putting a large force across the sea much quicker than has been done, and by the processes the force will be more available for service.

By the time men reach cantonments in this country many of the courses in the schooling of the soldiery will furnish a knowledge of much that a soldier must know. The whole plan of perfecting the motion picture training division of the war will be under the supervision of Major O. O. ELLIS of West Point.



## BABY-TALK LADIES AND A TIGER ROSE

*Willie Baxter in "Seventeen" has his first fine careless rapture when he meets Lola Pratt on the stairway in his home. Lola, incidentally, is not indifferent to Willie's appeal—though she is an experienced little coquette. Gregory Kelly appears as Willie, while Ruth Gordon is Lola*



*Lenore Ulric and Calvin Thomas in "Tiger Rose" pledge true love and devotion before he goes to stand trial for murder in Edmonton Barracks*



*Parental pride in "Rock-a-Bye Baby" takes a masculine form only. Frank Morgan as papa shows his offspring—bona-fide as he believes—to the interested Louise Dresser while Edna Hibbard as the young mother looks on with a perplexed curiosity*



## NEW BURDEN FOR MANAGERS

### Time of Performances to Be Advanced if Street Cars Stop

The theatrical managers shortly will be compelled to assume an additional burden. If the proposed suggestion of discontinuing street railway traffic is adopted, the theaters will have to begin performances at least a half hour before they do now and in a great many cases three-quarters of an hour, in order to accommodate patrons.

John Candler Cobb of Boston, a director of the New York Street Railways Company, which operates most of the street car lines, has stated that all-night transportation in this city might have to be discontinued as a war measure and to save the financial status of the traction companies. He said last week that his investigation of the matter so far clearly indicated this must be done. Mr. Cobb previously suggested that the service be discontinued between the hours of 10 p. m. and 6 a. m., but he now says that this time may be somewhat shortened. If the authorities accept his suggestion it will mean that many playgoers will be forced to leave the theaters at 10.30 p. m.

## TO BAN KHAKI FROM STAGE COSTUMES

### Shortage of Uniform Material May Result in New Order

Following the appointment of John Scott of Chicago as the textile administrator of the War Industries Board, it is expected that khaki uniforms, will be eliminated from the wardrobes of amusement enterprises. This decision has been reached owing to a shortage of material for the service.

Military characters in dramas and vaudeville acts, ensembles in musical comedies, burlesque shows and motion picture studios, clad in olive drab or khaki will have to wear uniforms made from other materials. Mr. Scott, it is said, will commandeer all wool.

There is no patriotic motive back of the expected order, the rule merely being for the purpose of conserving uniform materials.

### Want Fewer Stagehands

In an effort to induce the International Association of Theatrical Stage Employees to amend its regulations prescribing the number of union stage hands that must be employed in a theater, representatives of the Central Theater Managers' Association, recently organized in Trenton, N. J., by managers of theaters in many cities of the Eastern states, are soon to have a conference with President Shea of the I. A. T. S. E., in New York. The contention of the managers is that the regulations call for the employment of more stage hands than are necessary.

### Plays Change Houses

Clifton Crawford, in "Fancy Free," was transferred last Monday night from the Casino to the Bijou Theater, in order to make room for "Oh, Lady! Lady!" which was moved from the Princess to the Casino on the same date.

## HEARD ON THE RIALTO

THEATER ticket agencies report a great demand for seats for "Hitchy-Koo," indicating thereby that the 1918 edition of Raymond Hitchcock's production of last season is to refill the coffers of the comedian-producer, following one or two unsuccessful enterprises in which he had no participation as an actor. In many respects the revue now at the Globe ranks above its predecessor. The novelty and fun of the entertainment are of a particularly high order. As a pert and original gamin, Ray Dooley is a worthy successor of Frances White. Leon Errol as an inebriated chef was never funnier in his career. Roy Cummings is a uniquely resourceful knockabout comedian, and Hitchcock himself demonstrates that he does not have to rely upon familiar bags of tricks to be funny. The most artistic bit in the revue is unquestionably the dancing of Florence O'Denishawn—a graduate, it would appear from her name, of the Ruth St. Denis-Ted Shawn school. It was dancing of a fascinating, posing kind, suggesting a Greek freize in attitude and style.

THE SCORE of "Hitchy-Koo 1918" is the second that Raymond Hubbell has contributed to the spring season, which proves that so far as appropriate music for the so-called intimate musical comedy is concerned, Jerome Kern and Louis Hirsch are beginning to lose their monopoly.

AS A MATTER of fact, Hubbell antedates both Kern and Hirsch a good many years. He was writing scores for musical comedies when the latter had not even begun to provide interpolations for struggling girl-and-music entertainments. That he can keep pace with them at this time shows that he has been ready to accept new standards and styles.

OF THE TWO successful Belasco attractions, "Polly With a Past" and "Tiger Rose," the former is the first to leave Broadway, though it was freely predicted early last fall that the Mack melodrama would exhaust its welcome by New Year's. However, "Tiger Rose" continues to draw large audiences and "Polly With a Past" has closed. The latter play finished its season in New York with 338 performances to its credit, and is now on its way to the Pacific Coast to begin a summer engagement.

THE GAIETY, like the Empire, has broken tradition and is housing temporarily a musical play. The annual engagement of "The Follies" at the New Amsterdam forced "The Rainbow Girl" out of that theater. As the Cohan and Liberty theaters were not available for the latter attraction it was moved to the Gaiety, where it will compete with "Rock-a-Bye Baby" at the Astor and "Hitchy-Koo 1918" at the Globe for the patronage of the casual Broadway stroller.

AT THIS SEASON of the year it is wise and appropriate that the matter of make-up on the Ziegfeld chorus girls should be given consideration. There comes a bulletin from Dr. Ziegfeld's laboratory that hereafter the girls will not be permitted to wear make-up on the streets or at rehearsals; that, in fact, its use is strictly tabooed except for artistic purpose. Now it is certain that what may prove artistic to one person may be an atrocity to another, and facial camouflage on the street may be very necessary to some girls if they wish to "impress the passer-by." The question is long and involved, and would require the philosophic resources of a Schopenhauer or a Mencken to settle adequately.

THOUGH funeral orations had been made over the apparent deaths of the Actors and Authors' Theater and the Washington Square Players, both organizations showed unmistakable signs of being in a live and comparatively healthy state. The latter society has passed under the management of Lewis and Gordon, producers of many vaudeville acts, and will be presented on the Pacific Coast, and later on a tour of leading cities, with a greater regard, it is said, for the commercial aspect of the theater. As for the Actors and Authors' Theater, it will continue to center its activities in the Fulton for the summer months. Having closed the engagement of its first production, it is now presenting a bill of one-act plays, two of which have a musical background, thereby showing that versatility can be cherished as well as ambition.

BURNS MANTLE of the Mail is utilizing the dull theatrical days by writing in his gently philosophic and humorous vein of West Point and its activities. He is always an entertaining explorer is Burns, and a great many people are following his articles with interest.

## DRAMATIC MIRROR

## MANAGERS LAY IN COAL SUPPLY

### Do Not Care to Repeat Experiences of Last Winter

The presence, recently, of numerous coal wagons in front of the theaters is a testament to the usual sagacity of the theatrical managers. As far as possible they are laying in next winter's coal supply, against another shortage as was experienced last winter. Now that Fuel Administrator Garfield has issued the "order your coal now" advice, which a great many people read between the lines as a gentle hint of another lack of the black diamonds just as soon as the cold weather sets in, the house managers are availing themselves of the opportunity. They are ordering it, at least, and insofar as the dealers have it they are getting coal.

Patronage of Broadway theaters was seriously affected last winter during the extremely cold weather. It was a common sight to see an audience sitting through an entertainment in their outer wraps. Oftentimes this took on a rather humorous, incongruous aspect, when the characters on the stage were enacting some scene in the South Sea Islands, Hawaii, California or some other place conveniently near the equator, and wore the clothes appropriate to such climes, and conversed freely about the overpowering heat.

Several of the theaters had enough coal on hand to keep their patrons warm, but these houses suffered in attendance because of the fact that other theaters were cold and draughty. The foresight of the Shuberts and the executive heads of the Keith circuit prompted them, long before the drastic conditions set in, to lay in a supply of coal, with the result that their houses were mostly comfortable. Now, when another shortage threatens, all the managers are endeavoring to fortify themselves against it, so it probably will not be necessary to wear outdoor clothing in orchestra chairs next winter.

## NO DISTRESS FROM DARK NIGHTS

### Business at Theatres Not Affected by Police Order

The statement issued last week by Police Commissioner Enright that lightless nights will be continued in New York until the end of the war is not causing any general consternation among the theater managers. Last winter they had considerable experience with such nights and it was found that the dimming of all display signs did not hurt business to a noticeable degree. The playgoing public, it was noted, took the lightless night order good-naturedly and miled its way around and found the theaters anyhow.

The managers have had a taste of the same thing for the past week, and they have found that the usual slump in attendance at this time of year has not been augmented by the darkening order. So things are calm and peaceful along the plank road and there is more cheerfulness from the theatrical camps than last winter, when nearly everybody complained that their business would be ruined unless their lights could be turned on full blast.



## THEATRICAL ACTIVITIES OF THE WEEK

**BUILD ACTORS' HOUSES AT CAMPS**—Actual work has been started on actors' hostess houses at Camps Dix, Upton and Devens. The houses, which are under the direction of the Y. W. C. A., are being erected as temporary homes for the actors and actresses who are playing at the Liberty theaters, and who, because of the distance, are unable to journey to and from the nearest city.

The managers of Liberty theaters have been experiencing considerable difficulty in the problem of housing actors who give performances in the camps. In several instances, where actors have been compelled to travel daily to and from camp to their hotels in the nearby cities, they have been unable to perform well on account of the physical exhaustion occasioned by the trips. It is for this reason that the hostess houses are being built.

**BRADY OBTAINS PLAY**—William A. Brady, Limited, has obtained the American rights to "The Chinese Puzzle," a new play in four acts by Marian Bower and Leon M. Lion. The play will shortly be produced at the New Theater, London, and will receive its first presentation in America at Poli's Theater, Washington, June 23.

**NEW SELWYN PRODUCTIONS**—Edgar Selwyn and Channing Pollock have collaborated upon a play entitled "The Crowded Hour," which will be produced shortly by Selwyn & Company. This firm also will present soon a new farce by Avery Hopwood called "Double Exposure" with a cast including Janet Beecher, John Cumberland, John Westley and others.

**RAUS MIT GERMAN DRAMA**—Last Saturday night saw the end of stage German in this city, when at the Irving Place Theater Johann Strauss' "Gipsy Baron" was sung here in German for the last time. The house has been leased and will be opened about September 1 under the direction of Morris Schwartz, a popular Yiddish actor, with plays by the company that has been appearing at the Kessler Theater in Second avenue. THE MIRROR last week told of the activities of a committee's endeavors to suppress all performances in German.

**BROADHURST'S FIRST PRODUCTION**—George Broadhurst's first production of the new season will be a farce by Mark Swan entitled "She Walked in Her Sleep." By arrangement with William A. Brady Mr. Broadhurst will present it at the Playhouse on August 12. The cast will be headed by Hale Hamilton and will include Arthur Aylesworth, Walter Walker, Walter Lewis, William Jefferson, Isabel Irving, Helene Lackaye, Leila Frost, Eva Williams and Elise Bartlett.

**PENNSYLVANIA POSTERS MEET**—At the 24th annual convention of the Pennsylvania Theatrical Poster Advertising Association, held in York, June 6 and 7, there was an attendance of 92 delegates, the addition of wives and guests bringing the number up to 150. It was decided to send uninstructed delegates to the national convention in Chicago. The report of chairman of the executive committee stated that the members all had done their bit so far in posting free all paper for furthering Red Cross and war work. An auto trip was made to the Gettysburg battlefield.

**POLICE RESERVE OFFICERS**—Members of the recently organized Theatrical Unit of the Police Reserves have elected officers for a year. Four companies, constituting a battalion, have been formed, all of which will be under the general command of Major Charles A. Burt. E. V. Giroux was chosen captain of Company A; Ralph Long, Company B; Henry Jacobs, Company C, and George Howell, Company D.

**NEW RULING AFFECTS TICKET BROKERS**—Ticket brokers who expect to survive the rigid enforcement of the admission tax law will hereafter be obliged to pay to the Government the war tax due on each and every ticket that passes through their hands, whether they operate as independent brokers or as agents. The Commissioner of Internal Revenue, through Collector Eisner of the third district of New York, has ruled that theater ticket brokers will pay first, a tax based upon the price charged to the brokers by the ticket office, and, second, the difference between that amount of tax and the amount based on the selling price to the ultimate purchaser.

The interrelations between the brokers are no concern of the Government. However, if a broker buys a ticket from a box office for \$1 and resells it to another broker for \$2, the first broker must be held responsible for seeing that the tax is paid on the increase in selling price, irrespective of whether or not the second broker succeeds in reselling the ticket to a theater patron.

**NEW COHAN AND HARRIS PLAY**—Cohan and Harris are planning to present out of town shortly a new comedy by Grace and Michael L. Landman, entitled "The Winning of Ma." Zelda Sears will be seen in the leading role.

**MANAGERS' COMMITTEE TO SEE McADOO**—Marc Klaw, president of the United Managers' Protective Association, has appointed a committee comprising Lee Shubert, Joseph L. Rhinock, David Belasco, Henry W. Savage, George M. Cohan, Oliver Morosco, Winthrop Ames, Sam A. Scribner, Sam H. Harris, Morris Gest, Gen. Emmett Newton and J. Howard Reber, to lay before Director General of Railroads McAdoo as soon as he sets a date for the hearing the case of the theatrical managers in the matter of the proposed increase in railroad rates.

**NEW PLAY FOR WOODS**—Montague Glass and Jules Eckert Goodman, authors of "Business Before Pleasure," have written a play "Why Worry?" which A. H. Woods will produce this summer. Fannie Brice will have the leading role.

**PLAYERS TO COAST**—An arrangement has been made by Philip Goodman, who now is in the army, and Al Lewis whereby Mr. Lewis' firm, Lewis and Gordon, will have the management of the Washington Square Players until such time as Mr. Goodman has finished military duty. The firm has taken over all the properties, Mr. Lewis acting as managing director. The five weeks engagement at the Columbia Theater, San Francisco, beginning August 19, will be filled, the company then making a road tour back to New York, playing principal cities only. In the fall the company will occupy here a theater now in negotiation. Most of the former members will be of the new company.

**HOYT FARCE FOR CAMPS**—Charles Hoyt's old farce "A Trip to Chinatown" begins a tour of the Liberty Theaters in the National Army Cantonments on Monday night at Camp Merritt. The old play is given under the management of the United States Government and is headed by Jefferson De Angelis in the part of Welland Strong. Others in the cast are Howard Kyle, Grace van Studdiford, Jack, Dora and Wyn Crisp, Sidney Toler, Amy Hodges and Charles Bunnell.

**TO PLAY ON PACIFIC COAST**—Members of the "Polly With a Past" company are on their way to the Pacific Coast to play engagements in Los Angeles, San Francisco and other far western cities. The play ended a long run at the Belasco Theater here on June 8. A Chicago season will begin on September 2.

**CORT'S ACTIVITIES**—John Cort, encouraged by his success with "Flo-Flo," will extend his activities next season, and plans have been completed for the production of two musical plays, a drama and a comedy for early fall. "The Accomplish," by Max Marcin, is selected to exploit the dramatic talents of Josephine Victor. Eleanor Painter, prima donna in the original "Princess Pat" company under Mr. Cort's management, has been placed under a long term contract by him and will be featured in a musical comedy entitled "Gloriana," by Catherine Chisholm Cushing. Joseph Lertora has been engaged to play the leading male role; "Fiddlers Three," an operetta, and a comedy with music in which Louis Bennisson will be starred. Mr. Cort will send out three "Flo-Flo" companies next season.

**NEW FARCE BY HOPWOOD**—"Double Exposure," a farce by Avery Hopwood, author of "Fair and Warmer," has been placed in rehearsal by Selwyn and Company. It will have a preliminary presentation out of town.

**MINSTREL COMPANIES STARTING**—Gus Hill announces the opening of the minstrel season at Atlantic City, July 22, when his Eastern company will commence its season. The reins of organization of his two companies are in the hands of Charles D. Wilson. The road tour will be under the direction of Charles A. Williams. George Wilson has been reengaged and will head one of the companies. The Western company, which will be known as Gus Hill's California Minstrels, will open July 29. This company will play the cities of the western coast and western Canada.

**WAR HITS OPERA COMPANY**—The exigencies of war have caused the temporary suspension of the famous Pittsburgh Opera Company, of which Thomas F. Kirk, Sr., has for seven years been the inspiring and efficient director. The result of a recent canvass showed that only five young men were left out of a large cast and that some of these are expecting to be taken with the June draft. Forty-three concerts were given by the company during the past seven years, all for charity, not a cent of the proceeds going to the singers. A number of happy marriages have resulted from the social contact of the young people and Director Kirk is especially fond of the "seven opera babies" that are now enrolled in the organization.

**ILLINOIS' BIG PAGEANT**—Illinois next month will celebrate the one hundredth anniversary of its admission into the Union. The locality, St. Ignace, is one of the most notable in the Mississippi Valley, and a great pageant in which 2,000 persons will appear has been arranged for July 4, 5, and 6.

**STAGE REVIEWS, THE WEEK IN STOCK**  
Plays & Players and Other Theatrical  
DEPARTMENTS ARE ON PAGES 883-898



## ALL THE PICTURE NEWS

Complete—in a Few Minutes' Reading

**SUGGESTS INCREASED TAX ON FILMS**—Hearings on the new war tax legislation before the House Ways and Means Committee will continue to June 20. The committee has extended the time limit ten days because of the large number of requests for hearings which have come from corporations and individuals who would be affected.

Suggestions made to the committee at last week's hearings included an increased tax on motion pictures. A. H. Emery, of Stamford, Conn., advocated a heavy tax on motion pictures.

**AFFILIATED'S SUCCESS ASSURED**—Returning to New York from an organization trip in the Middle West last week, Charles C. Pettijohn, general counsel of the Affiliated Distributors Corporation, announced that that organization would start the distribution of pictures very soon. "The co-operative booking movement has swept the country," said Mr. Pettijohn. "The Affiliated simply started the ball rolling along right lines. The exhibitors of the country have pushed it to the front almost over night. The first meeting of the national board of directors will be held in New York this month, at which time the selection of the first pictures for release over the Affiliated will be made."

The Affiliated Distributors Corporation is to hold its first directors meeting on June 18 in the New York headquarters. The meeting will be attended by men from all over the country and will last two days. One of the important matters to come up will be to decide upon the productions the corporation will take over and distribute.

The corporation expects to have its regular release schedule ready by September 1. The pictures used this summer are principally for the purpose of classifying the theaters signed up and arranging things to run smoothly.

**OHIO OPERATORS AFFECTED**—If General Crowder's "Work or fight" edict goes into effect, Ohio motion picture show managers say there will be a shortage of operators after July 1.

**NO LICENSE FEE FOR OPERATORS**—A decision of interest to moving picture machine operators in Indianapolis was given recently by the Judge of the Marion County Circuit Court in the case of Robert J. Gavin, an operator, who was fined in the Indianapolis City Court for failing to pay the city a license fee of \$5. Gavin appealed to the Circuit Court, which ruled the city did not have the power to enforce the city ordinance requiring operators to pay a license fee. There is no statutory power under the laws of Indiana for the imposition of such a tax on an occupation unless it is specifically named as taxable, the court held.

### REICHENBACH SAYS DAY OF BIG SPECIAL IS NOT OVER—

The day of the big special is not over, according to Harry Reichenbach. "The legitimate manager has his greatest financial returns with such plays as 'The Music Master,' 'The Lion and the Mouse,' 'Ben-Hur' and other big specials," said Mr. Reichenbach to a MIRROR representative. "With the ordinary Broadway successes he goes through a season with, perhaps, a little profit. It is the big special which gives him an exceptional profit."

"The same thing applies to special pictures. I venture to state and will wager that an exhibitor who has shown such specials as 'My Four Years in Germany,' 'Tarzan of the Apes,' 'Lest We Forget,' 'My Own United States,' 'The Kaiser,' 'The Last Raid of Zeppelin L-21' and other big pictures has made greater net profits than with an equal number of program features you can mention. A steady diet of program features never made any theater."

"An occasional special brings new patronage, a new clientele, new money to the box office. Because of additional rental prices involved it forces the exhibitor to go out of his way to advertise and produce novel effects in order to attract the extra money he must take in. In this way he induces new business."

Mr. Reichenbach's statement is in reply to an interview which "An Old Exhibitor" had with a manager in the "Without Fear or Favor" department of the MIRROR in last week's issue.

**NEW PICTURE INSURANCE BUREAU**—The Motion Picture Insurance Bureau, of Indianapolis, Ind., has been incorporated with a capital stock of \$10,000 to solicit and write insurance, especially that connected with the motion picture theater business. D. F. Roberts, Sharon E. Jones, Albert Sabath and Dale John Crittenger are the directors.

**NEW STUDIO FOR MISS YOUNG**—Clara Kimball Young is planning to build a studio for the production of her films at Pasadena, Cal., and at a mass meeting held in that city a few days ago, when the subject was brought up, Miss Young addressed the meeting, stating she was prepared to spend \$100,000 to build a motion picture plant if suitable land was provided. A committee was appointed to investigate the plan and to confer with the Pasadena Board of Trade. Miss Young is awaiting their decision.

**PROTESTS AGAINST FUNKHOUSER'S SUSPENSION**—Protests have been made by religious bodies and others in Chicago against the suspension of Major Funkhouser, the motion picture censor, but no report as to his reinstatement has been announced. It is the impression in Chicago that Funkhouser is out for good and that his method of censoring pictures will be abolished.

### MORE COMMUNITY THEATERS—

Community theaters are on the increase in the middle west. Iowa and Nebraska now boast of several. In most instances they are backed by the chamber of commerce or other civic organization of a village and supported by business men as an incentive to bring people to the town. A manager is employed, or volunteers manage the house. At Elgin, Neb., the community club operates the theater. A dramatic club operates the community house at Earlring, Ia., and at Calumet a theater is run by the commercial club. Citizens of Dundee, a suburb of Omaha, Neb., bought a theater and employed a manager that they might have the privilege of dictating what kind of pictures should be shown to their children.

### WASHBURN WITH PARAMOUNT—

Jesse L. Lasky, vice-president of the Famous Players-Lasky Corporation, announces the signing of Bryant Washburn, one of the most widely known and most popular light comedians of the screen, to a three-year contract to appear in Paramount pictures.

Dorothy Gish, who has been appearing for several years in D. W. Griffith's productions, has been added to the list of Paramount stars. The services of Miss Gish are under contract to D. W. Griffith and by the terms of the agreement entered into by the Famous Players-Lasky Corporation and Mr. Griffith she will be presented in seven Paramount productions during the coming year.

### SHOW FOR EMPLOYEES—

W. H. Patterson of the National Cash Register Company of Dayton, Ohio, booked the Gerard picture, "My Four Years in Germany," which he showed to his employees on Monday of last week. Mr. Patterson was of the opinion that everyone in his employ should see this film, and so that no one should miss it he gathered them together in the plant for the private showing.

### CONNECTICUT MEN COMPLAIN—

Various complaints are made by Connecticut exhibitors concerning business conditions this summer. Hot weather stands first and war conditions next. They say the large number of boys in service has led to a decided falling off in trade, especially what they style the "treating trade." Now that their boys are absent, the girls seem to have lost some of their interest in pictures and are spending some, if not all, of their evenings at work for the Red Cross and other organizations. The early heated term knocked some of the small town theaters completely out of their trade. The gainers were the shore resorts, which now have the largest early season trade they ever knew. Savin Rock, New Haven, the leading shore amusement place in the state, has had its theaters overrun.

### NO PRO-GERMAN CENSORSHIP IN BOSTON—

John M. Casey, chief of the Licensing Division of Boston, has written a letter to THE MIRROR, declaring that Boston is not suffering from seeming pro-German censorship as was recently stated.

"It has been the policy of previous Mayors of Boston to accept the standards as laid down by the National Board of Review," writes Mr. Casey. "and the present Mayor, Hon. Andrew J. Peters, also follows that same policy—namely, that all films approved by the National Board may be publicly exhibited on any screen in Boston. The Censor Board consisting of the Mayor, Police Commissioner and the Chief Justice of the Municipal Court do not act unless a complaint is received when the film complained of is reviewed."

"At no time has any patriotic film been prohibited a public exhibition in Boston, nor a single elimination even been requested."

"Under a special Act of the Legislature, the films that are permitted to be exhibited in Massachusetts on Sundays must be approved by the Massachusetts District Police, a department entirely under the control of the Governor of the State, and in some instances the District Police have ordered eliminations in films and prohibited others, but our Censor Board never has taken action in this matter."

### PRESBYTERIANS FAVOR PICTURES—

Rev. Moses Breeze of Columbus, secretary of the Presbyterian Movement in Ohio, advocates moving picture outfits as an aid to rural churches "to adequately perform functions as rural church centers." He made an address in Fowler Hall, Purdue University, Lafayette, Ind., before the Rural Church Conference, which gained hearty approval.

### CANADIAN EXHIBITORS DISCUSS TAX—

At a meeting of the Canadian Motion Picture Association (the exhibitors' organization), Montreal, the question of the new federal tax of 15 cents per day per reel was discussed. At present the tax is being collected from the exhibitors, and one kick is that although the censors often cut a feature down considerably, in one case from nine to five reels, the tax is levied on the original number of reels. The exhibitors want the tax to be levied according to the number of feet shown, and also want the exchanges to bear the tax in the first instance and collect it from the exhibitors to simplify the process of collection.

A delegation was appointed by the association to meet the members of the Film Exchange Association in consultation on the subject, Howard Conover of the Imperial, Sam Freed of the Tivoli, George Rotsky of the New Grand and George Nicholas of the Strand comprising the delegation.

### BUSY BRUNTON STUDIOS—

The Brunton West Coast studios, formerly Paralta, are running full blast, with a number of independent producers renting studio space. The regular Pathe and Paralta companies also are working at the plant.



**MANY CHANGES AT TRIANGLE**—A radical change has taken place in the personnel of the Triangle Film Corporation. Harry E. Aitken assumed charge of Triangle's west coast affairs. Thirty members of the stock company were dropped, besides a number of employees in the art, scenario and other departments. New faces are those of W. Christy Cabanne as director; Norman Kerry as leading man for Olive Thomas, and Dr. Daniel Carson Goodman as head of the scenario department. These changes are believed to forecast a return to big feature productions, with new companies hired for each, instead of the weekly program now turned out. J. B. Woodside, for two years advertising and publicity manager, retired June 1. Unlike many other film celebrities, Mr. Woodside admits that he is not considering big offers from half a dozen other film concerns, but is hoping for the best. Ivan St. Johns succeeds him.

Two pictures have just been completed, "The Painted Lily," and "Marked Cards" and are in the editing department. "The Golden Fleece," a magazine story, is in preparation. An injury to William Desmond's shoulder has delayed "Hell's End" a week, and Olive Thomas' "Tolon" is about half finished.

**TOM MOORE A STAR**—Goldwyn has decided to star Tom Moore. Moore has been appearing in leading roles with Madge Kennedy, Mae Marsh and others. He has been at work on his first picture for several weeks.

**SUNDAY LAW IN OHIO**—Arthur Buck and H. E. Mickey, Fostoria, Ohio, motion picture show managers, have been arrested for exhibiting pictures on Sundays. This is an outgrowth of the recent agitation by the Fostoria Ministerial Association to close picture shows on Sunday.

Tiffin picture shows have been closed on Sundays, as they obeyed the order of Mayor Eidt not to give shows on that day. Citizens of Tiffin have been circulating petitions asking the Mayor to allow the show houses to be open on Sundays. The Mayor declined to rescind his order.

The Fostoria Motion Picture Show Managers will make a test case of the Sunday closing law.

**NOT SATISFIED WITH GOV. WHITMAN**—Frederick H. Elliott, secretary of the State Allied Motion Picture Committee, has written a letter to a newspaper which printed an article intimating the picture industry favored Governor Whitman and would boost his renomination, in which he says:

"I desire to advise you that the statement to the effect that the motion picture interests are highly satisfied with the treatment they have received from the Governor is inaccurate, misleading and far from the facts.

"The tactics which were used by the Governor's lieutenants during the closing weeks of the legislative session in their effort to hold up the Motion Picture Option Bill after it had been passed by the Assembly are still fresh in the minds of the leaders among the film manufacturers, supply and equipment companies and exhibitors. Furthermore, those who are directing the industry's political activities are carefully watching the trend of events and will at the proper time issue a formal announcement as to what candidate the motion picture industry throughout the state will support. It is inconceivable how the name of Governor Whitman can be used in this connection."

**FARMER TRADE LOST**—Exhibitors in Iowa and Nebraska had a splendid spring and summer, but at last they are feeling the effects of the daylight saving plan. Farmers work now until dark, as in years gone by, but when they get through it is 9 o'clock, instead of 8, and the moving picture show will be nearly over before they can get there. It would not pay the exhibitors to run two shows, so the farmer trade is lost. In the small towns this means a serious loss. Exhibitors complain, too, of the absence of so many young men—because the young men of the middle west have gone, just about unanimously, to help can the Kaiser.

**BRADY SUED BY KITTY GORDON**—A suit for \$25,000 against William A. Brady has been filed in the Supreme Court by Kitty Gordon because, as she says, she was not properly featured in the picture, "Stolen Orders." Miss Gordon says she signed a contract to appear as a star in the film, and the fact that her name was "not properly featured" on billboards and elsewhere above the title of the play is not in accordance with its terms, but is "detrimental to her in a professional capacity."

**TO PRESENT MASTBAUM MEMORIAL**—Men prominent in motion picture and theatrical circles in Philadelphia, New York, and other cities, will journey to Eaglesville, Pa. on June 23, for the purpose of participating in the exercises attendant upon the presentation and dedication of the "Stanley V. Mastbaum Memorial Building" on the grounds of the Eaglesville Sanatorium.

The committee in charge have arranged a program of interest to the host of friends of the late Mr. Mastbaum, who during his lifetime took an active interest in this institution which is for sufferers from consumption. The Rev. Dr. Leon H. Emalah will offer the opening prayer and the address of presentation of the building will be made by the Hon. John M. Patterson, Judge of the Common Pleas Court of Philadelphia. County Chairman Lawrence D. Beggs, on behalf of the Memorial Committee, will turn the building over to the Board of Officers of the Sanatorium, and on their behalf Mr. Louis Gerstley will receive it. There will be orchestral and vocal music interspersed throughout the program. Lillian Herlein will be the soloist.

**CENSOR BOARD PEEVED**—Stanley Stewart of the Ohio Board of Censorship says the film "Two Gun Gussie" has not been approved. Mr. Stewart charges that the Gifts Theater, Cincinnati, exhibited it without permission on May 22. He swore to a warrant charging managers McMahon and Jackson with exhibiting a film that did not bear the approval of the Ohio board.

**TO SHOW TANKS IN ACTION**—Government moving pictures showing the allied tanks in action will be exhibited for the first time at an entertainment at the Century Theater next Tuesday evening for the benefit of the Tank Service.

**"COME ON IN" THE FIRST**—"Come On In" is the title of the first comedy in which Shirley Mason and Ernest Truex will appear as co-stars under the Paramount banner. The feature is of a patriotic nature. It is the first of a series to be written specially for these players by John Emerson and Anita Loos. Production will begin shortly at Fort Lee. Mr. Emerson will direct.

**PERRET'S WAR PICTURE**—Officials and representatives of the French Government last week gathered at the Leonce Perret studio (Pathe) to officialize and witness the filming of the first of a series of patriotic propaganda photoplays under the direction and supervision of Leonce Perret, French director and producer.

The film now being made will portray the growing fraternity between the people of the United States and the people of France brought about by the war, particularly the manner in which the American boys are being received in French homes.

The title of Mr. Perret's first production will be "Lafayette! We Come!" It is based on the speech of General Pershing at the Tomb of Lafayette at the time of Pershing's arrival in Paris.

The guests of honor were M. E. Ratisbone, chief of the French photographic division; M. Aimel, editor-in-chief of *The New France*; Gaston Liebert, French Consul-General; M. Morachini, Vice-Consul; M. Guy, head of the Department of French Propaganda in the United States, and Lucien Muratore, French opera star. Dolores Cassinelli and E. K. Lincoln, who will star in the production, acted as hosts and served refreshments.

M. Ratisbone in a stirring speech paid a glowing tribute to M. Perret and his company. Four hundred people found room in the studio ballroom, and representatives of the press were photographed in a group with Mr. Perret and his wife, Valentine Pettit.

**AMERICAN EXCHANGE BUSY**—Morris Pouzznor and Martin Kelleher have charge of the new American Feature Film Company's New Haven exchange. They are now supplying the leading houses of the state, fifteen in Bridgeport and the bulk of the New Haven theaters. They have signed practically every town and city in their territory, which includes the whole state of Connecticut.

**GOOD MEN WITH SHERRY**—William L. Sherry, head of the William L. Sherry Service, announces that one of the latest accessions to his forces is William Alexander, recently with William Fox. Mr. Alexander spent about two years abroad, opening the Fox exchanges there. He will have general supervision of the Sherry exchanges in Los Angeles, San Francisco and Seattle, with assistants in charge of the individual offices. Another new Sherry acquisition is A. L. Widner, who probably will manage the Kansas City exchange. B. F. Lyon, now temporarily manager of the Cleveland office, will be the Pittsburgh representative and Walter L. Liebmann will take charge of Cleveland.

**TO TRAIN TROOPS WITH FILMS**—The army officials are preparing to train troops through the medium of motion pictures. The first public display of the courses of instruction was given at the war convention of the National Electric Light Association at the Hotel Traymore, Atlantic City, on Friday.

Major O. O. Ellis of West Point has been placed in charge of perfecting the new motion picture training division of the War Department. Through the use of films dealing with every phase of a soldier's life, from the time he is called to the colors until he is ready to take his place on the firing line, the Government expects to reduce by weeks, possibly months, the period required for soldier training. The necessity of getting as large a force as possible across the sea in the shortest space of time makes the film instruction project of the greatest importance.

It is purposed through the use of film courses to familiarize drafted men with the schooling of the soldier long before they are called to the cantonments. It will be possible to make soldiers of the same identical pattern in the Philippines, Waco, Texas, Porto Rico, or New York, or wherever recruits may be in training.

**PATRIOTIC FILM PROVIDES MESS FUND**—"The Remaking of a Nation," a patriotic film, started a two-weeks engagement beginning June 9 at the Grand Opera House, Cincinnati. Isaac Libson turned over the theater for two weeks to those in charge of the film, which will enable them to raise a considerable sum of money for the mess funds of the Ohio boys at Camp Sherman, near Chillicothe. The picture is a complete history of the making of a soldier. Many Cincinnati soldiers are in the film, and civic and patriotic organizations are boosting it. Later it will be exhibited all over the State.

**HAYAKAWA SELECTING CAST**—The cast in Sessue Hayakawa's second production for the Haworth Corporation, "The Temple of Dusk," is now being selected by Mr. Hayakawa and his director, James Young.

**NEW LIST OF LEGITIMATE HOUSES SHOWING FILMS**—New additions to the list of legitimate theaters which have decided upon the policy to show motion pictures this summer rather than close their doors include the Lyric and Grand in Cincinnati, the Shubert in Boston, where "Pershing's Crusaders" is the attraction, the Davidson in Milwaukee, which is playing special features and the Liberty and Gordon Square in Cleveland, which heretofore ran vaudeville programs.

The Auditorium at Sioux City, Ia., has been re-named the Opera House, and motion pictures are being shown there. At Anamosa, Ia., a motion picture machine has been put in the opera house and pictures are being shown.

The open air theater at Paxtang Park, Harrisburg, was opened for the summer on May 30, with vaudeville and motion picture attractions, and the announcement was made that the latter form of entertainment will be emphasized this year.

**OMAHA'S \$700,000 RIALTO—**

Omaha, Neb., center for a score of motion picture exchanges, home of sixteen excellent theaters, last week stepped to the front with other big cities with the opening of the Rialto, \$700,000 exclusive moving picture house, made possible by the genius of A. H. Blank, Iowa and Nebraska exhibitor-wizard. H. M. Thomas, who worked with Mr. Blank in converting Omaha's theatre "lemon" into the Strand, leading moving picture house of the city, is the manager. Associated with Mr. Blank are Walter Brandes and Charles Grotte, Omaha capitalists, and John Latenser, who was the architect.

Box seats for the opening were sold for the Red Cross, netting the fund \$500. "Raffles," with John Barrymore as the star, was the attraction for the opening week.

**SILVERMANNS GIVE CAR—**

A Hudson automobile, camouflaged with multi-colored daubs of paint and with a machine gun mounted on the hood, has been presented by Silvermann Brothers, owners of two motion picture theaters in Altoona, Pa., and former proprietors of the Photoplay Theater in Harrisburg, to the Central Pennsylvania recruiting district of the United States Army, with headquarters at 325 Market street, Harrisburg. The car is an exact reproduction of those used on the front by the American forces in France, and will be used to stimulate recruiting in Central Pennsylvania.

**WOMEN RUN THE SHOWS—**

Husband, father and brother may go to war, and wife, daughter or sister will run the motion picture theater, is the example set by several women of Nebraska and Iowa.

Managers of motion picture exchanges in Omaha, who have dealings with these women exhibitors, say they are the best of business people; keen, quick and capable, and that they are making their theaters pay.

Miss Ione Francis is running the Alpha Theater at Dunbar, Neb., while her father, L. E., owner of the theater, is at war. And there are nine children in the Francis family.

A sister of Fred Mayland, of the Rex Theater, Seward, Neb., operates his house while he is away fighting.

O. R. Bennett, of the Ideal Theater, Auburn, Neb., is off to war, and his father runs the house for him.

A sister of Joe Gerbracht, Ames, Ia., operates the Twin Star Theater for him while he serves in the marine corps "over there."

The husband of Mrs. C. M. Fredricks, who ran the American Theater at Belle Plain, Ia., has gone to war, and she runs the theater.

Mrs. N. P. Hyatt manages the Orpheum Theater, Webster City, Ia., while her husband, Colonel Hyatt, is in service at Camp Cody, New Mexico.

**SHERRY HELPING RED CROSS—**

Among the moving picture men who have interested themselves in the big carnival to be held at Midland Beach, Staten Island, on June 28 and 29 for the benefit of the Red Cross, is William L. Sherry, head of the new William L. Sherry Service, who will erect a screen in the ocean and display the latest picture plays and screen records of the war to the carnival visitors.

**NEBRASKA MANAGERS**

**HOPEFUL**—Exchange managers of Omaha, Neb., are congratulating each other on the prospect of the Government taking over the express companies. "If there is any one thing that has brought gray hairs to our heads, it has been the rotten express service we have had to endure for the last six months," they declare. Instance upon instance of deplorable treatment of film is reported in detail every time a manager thinks of the subject. Some have been trying the parcel post, with all its handicaps, but it has afforded slight relief. They expect government-paid express employees will get enough pay to make them reliable, or courteous, to say the least. One of the chief complaints has been the absolute indifference of local express officials to requests for information, for relief, or for anything else.

**KEENEY SPEEDING UP—**

After the completion of the third picture of the Frank A. Keeney Pictures Corporation last month it was stated that the work of production would be suspended until about the middle of July in order to give time to get the earlier pictures on the market. It is now announced, however, that a fourth picture, "The Girl with a Past," by Paul Armstrong, will be started. The reason the program is being speeded up is because such brisk inquiries are being received for the Keeney pictures. All are being distributed through the William L. Sherry Service.

**BUYS RIGHTS FOR 18 STATES**

—Ernest Shipman reports a rather unusual experience in connection with the sales campaign of the Francis Ford picture, "Berlin via America." One of the first of the important independent buyers to open negotiations for territorial rights was T. E. Larson of the Favorite Features Company of Oklahoma City. Mr. Larson is the typical progressive and aggressive product of the West who does big things in a big way. Conversant with the hold that Francis Ford has upon picture fans, Mr. Larson purchased, and without even a screening, the exclusive rights for Oklahoma, Arkansas and Texas. Upon receipt of the first print of "Berlin via America" he immediately wired Mr. Shipman requesting his best proposition for all states west of the Mississippi River, and a deal was quickly consummated whereby he obtained control of this picture in 18 states. Mr. Shipman is now looking for other buyers of the same big ideas and progressive business methods.

**FILM SERVICE TO BUY THE-**

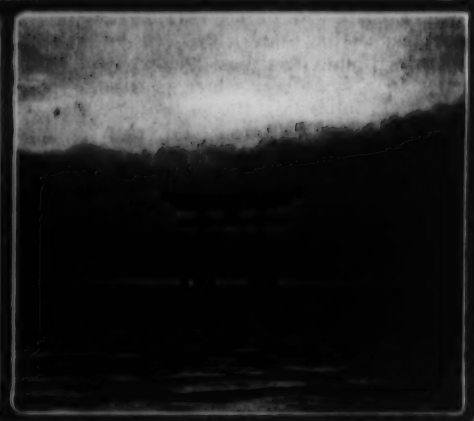
**ATERS**—The Bell Film Service of Cleveland, with offices at 407 Sloan Building, is now affiliated with the Select Amusement Company, also of Cleveland. It is the intention of the combined interests to buy a string of local motion picture theaters and release films directly from the Bell Film to the Select Amusement Company, which shall have control of the management of these theaters.



Marie Dressler in "Fired" (World) is distressed—for a moment—over her employer's edict

Carmel Myers has fainted in "A Broadway Scandal" (Bluebird), but loving hands are to the rescue

Lina Cavalieri in "Love's Conquest" (Paramount) is doubtful whether to accept the falconer's offer of sacrifice



A beautiful Japanese scene in a Newman travel picture which is released by Educational Films Corp.



# WITHOUT FEAR OR FAVOR — By an Old Exhibitor

IF THERE IS one thing that this page is proud of it is that it clearly "registered" George Creel as the greatest friend-in-public-office the American motion picture had, excepting Mr. Wilson. Are we surprised that he has taken it upon himself to get his fellow officials in Washington to go on record against classifying our industry as a non-essential one? Three causes that should endear Creel to the heart of every movie man and fan are:

1. Stating last summer that the Screen was as vital to his work as the Press.
2. Suggesting in May the investigation of Funkhouser by the Governor, and his removal from office.
3. His efforts of last week to get other heads of Washington departments to come out for the film as an essential.

More we cannot ask of any busy public man. Nevertheless, what is this I hear? A trade organization, it seems, was preparing a list of speakers for a luncheon. Creel's name came up, among others. Do you think it was applauded by this gathering of motion picture men? Well, I hear not. I learn that some remarked on the "impropriety" of having Creel as speaker "at this time." (When WILL people come to know that Mr. Creel will do what he is doing for Mr. Wilson as long as the latter is the President of the United States?).

The pitiful point is that the men were sincere, too. The yellow journalism of the anti-Creel press had rattled them! The lies and the sneaking innuendos had upset their faith in the man. The day-by-day pounding had had its effect on their minds.

One of these days when libel in the guise of patriotism is of the past, and Creel is appraised at his true value by the nation generally and the motion picture people particularly, such an incident as I mention above will be spoken of thusly: "It couldn't have really happened!"

YES, BENJAMIN CHAPIN was whom we meant in telling the tragic story of the idea-man who just witnessed success as the Reaper approached. "Mitch" Mark, who has also passed, was one of those who failed to hold tight to the marvelous opportunity the Lincoln films presented. Denis O'Brien was the lawyer-guide who saw Chapin safely "signed" with Paramount. Hiram Abrams was the Paramount executive who was better impressed with the value of the films after a trip through the country and chats with exhibitors along the route.

But one actor in this interesting drama whom we failed to mention was the chief character's sister—Miss Lucille Chapin. This for the reason that we didn't, at the time, wish to make the identity of the dying one so apparent that she (the sister) would clearly recognize it and feel pained by it. For we knew of the love of this woman for her brother and of the struggles in his behalf it had actuated. We knew that but for Lucille Chapin's unfailing encouragement the film ideas of her brother might have never borne fruit!

Her help began with the scenario and ran through every line that had

## Creel a Better Friend Than Ever—Chapin's Able Aide—How Fineman Did It—Stop Studio Scandals—One Man White

to do with final assembling on Eastman of one of the greatest American stories ever told. She even gathered the costumes! She was the actual executive in charge of production (if the silent one), for too often Benjamin Chapin's physical condition told on him at important stages of the work.

To-day there is no reason for reserve in connection with Lucille Chapin's part in the success of the Lincoln Cycle, and I record it tardily but gladly.

HERE is a Chapin story that I am sure has never seen print before or is even known except to a few intimates of the deceased man. It disposes handily of the yarns of Chapin ego. These stories were invariably spread by men who did not, or would not, understand the creator of the Lincoln pictures. His own natural resemblance to Lincoln was a cause to one extent. Folks thought he was "parading" this resemblance. The fact was that he could not have looked different had he tried. The man was simply a counterpart, in many particulars, of the Emancipator.

Last summer S. Jay Kaufman mentioned this "parading" in his bright New York *Globe* column. Kaufman rubbed it in, so to speak. He inferred that Chapin was imposing on patriotism. It was a national crime to wear such makeup: Chapin strutted about in it for the sake of advertising. Kaufman has never been so bitter or so unjust.

The truth was that Chapin had never worn makeup in public. Nor was he keen on going out in public. At this certain period, indeed, he had commenced to fail rapidly and was usually confined to his home in New Jersey. If he came to New York at all it was to visit Paramount about the all-important contracts. It is true that Chapin resembled Lincoln less with his beard removed—the Presidential Lincoln who is most familiar to Americans, that is—but it was essential at the time that the beard remain on the Chapin face, for numerous scenes had to be added to the Cycle, and in the 1861-65 section. The critic would have had not a leg to stand upon had Chapin seen fit to rebuke him.

"This is most unfair, Mr. Chapin," said a member of his staff, holding aloft the clipping. "It puts you in a bad light before the public. The writer ought to be made to take it back."

"I do not think so," replied Chapin. "He is a critic and that is his business. Undoubtedly he is sincere in it. I may have a different view of the points he makes, but he should be entitled to his view. If he feels that way about me, I am not going to stop him. And if his feeling is without reason, the people will get to know it anyway."

THE NECESSITY of the movie to America is strikingly indicated by a single sentence from the gifted pen of Etta V. Leighton, civic secretary of the National Security League. Many pages could carry our message no better than this:

"In the auditoriums of the motion picture theaters America meets. There the descendants of the first settlers of the land sit side by side with the first generation, American born of foreign parents, and the newcomer to our land."

So, thanks to Miss Leighton, we can understand the why and wherefore of the fuss Bernard P. Fineman, once of Famous-Lasky and now with the "Tanks," raised down South a few weeks prior to his enlistment. Bernie was at Muscle Shoals, Alabama, the home of the Air Nitrates Corporation, who are doing important Government work but are very short of labor. Fineman had been delegated by the Government to conduct a special publicity campaign to get the necessary labor to Muscle Shoals. He had it running full blast when he was summoned to Washington to explain his methods. It seems they were so effective that other southern localities which had lost their men to Muscle Shoals made all sorts of protest.

Well, Bernie explained the secret of the lure. The best movie show ever put on in that part of the South was it. And Fineman, putting the training he had received with John Flinn to good account, simply whooped it up so hard for that show in the southern press the desired workers simply couldn't stay away!

MY READERS know that this department has never tried to camouflage the fact that certain types of men (?) in the producing end of the motion picture business ought to be driven out . . . but IS the business as bad as a journal called *The Harpoon* seeks to make it out? Is every producer a "hell-bound" . . . who finally secures a divorce from the wife who stuck to him when he was broke . . . to marry one of his numerous "concubines"? If this be far from the truth, what conceivable good does ole Joe Farnham accomplish by painting such a picture? If Joe singled out the real "flesh hunters" and set the police on them, he might be aiding the community and the industry; but these vagrant tales of nameless malefactors—so written that they might be anybody or everybody—simply place a black eye on all film producers. A mother tells this:

"My daughter appeared to have plenty of screen talent, for despite any stage experience to speak of she kept busy at one of the best studios for six months. But I finally had to ask her to give up the work. She was splendidly treated

by everyone at the studio, in fact she could not have had better treatment in any line. She asked for respect, and that being the case, received it. At no place had she ever met more true gentlemen than in this studio, or more real ladies. There were whispered stories about one or two of the latter, but they minded their own business and simply did the work assigned to them each day at the studio. The gossip about them was likely just gossip. Nevertheless I decided to ask my daughter to give up the work. I had never expected her to make a permanent profession of it, so I had to think of her future. One of these days she will be marriageable. I have to think ahead to that. There is a growing impression that the picture studios and all about them are not 'just so.' I found this impression everywhere in the social circles where it is desirable that my daughter mix.

"I know that the impression is very largely false. But I am not out to combat a popular idea. I would rather my girl quit this nice line of work first."

Getting back to Ole Joe, who can have our shirt any time he says; he is helping along this "popular idea" which is false . . . and so we feel that he is harming the game he loves. If Joe was a real crusader he'd stick to cases . . . and the cases would be for a police court . . . to the end that Joe could do lots of good. He reminds me of the Los Angeles club-women who get their outbursts against local studio morals into every important paper in the country, when the simple landing of a culprit or two in jail by them would go to clean up the whole situation!

JUST another sample of "whiteness" in a business that is supposed to be too commercial, too occupied and too heartless to bother with such luxuries!

A trade luncheon.

A speaker, a trade editor.

He receives much applause, for he advocates a trade conference of leading picture men of all the Allied countries.

After the applause, he rises again. "Gentlemen," he says, "the idea is not mine. I must be fair in the matter. One of my writers, Mr. Hastings, evolved it. If the plan proves a good one, let him have the credit."

And then comes the story of the "supervising director" whose contract calls for his "name on all advertising matter as director" but who had so little to do with a 100 per cent picture made by one of the staff, that he said:

"Put Smith's name on the billing. It's his picture, and a dandy. The contract doesn't go THIS TIME!"

THE LAST has been heard of the old United Film Service through the accounting rendered in court last week by the receivers in bankruptcy. To think that every official of the poor failure of a United has since made a huge success in the fil-lum bizness! And yet that is the record: scan the career since of Warner, Selznick, Powers, Graham. The United was hardly a hoodoo!



## FROM PRODUCER AND DISTRIBUTOR

### FARE INCREASE A BENEFIT TO PICTURE INDUSTRY—

That the tremendous boost in passenger rates which went into effect June 10 will prove of immense benefit to the picture industry is the opinion of World Pictures. The World is securing many prominent stage actors who are unable to secure legitimate engagements owing to cancellation of routes of companies organized for the road. Many of the big legitimate theaters throughout the country are planning to show pictures, as advised for the last several weeks by THE MIRROR, and are making preparations now for this change, as they realize it will be impossible to keep their houses open night after night with the limited stage productions. This condition is the inevitable result of the passenger rate increase. Because of the fewer attractions on the road next season it is necessary for theater owners to look for other forms of entertainment with which to keep their theaters open. Naturally they are turning to films and as a consequence pictures will be seen in legitimate theaters never before open to them.

World Pictures are alertly watching the new conditions and have already signed a number of prominent stage players and the World men in the field have been instructed to cooperate to the utmost with theater owners seeking to find attractions for the coming season.

### GOLDFISH ENTHUSIASTIC—

Samuel Goldfish has returned from California and expresses greater confidence in the development of Goldwyn and the expansion of motion picture popularity than he has shown at any time in the last two years. While away he covered ten thousand miles, saw important exhibitors in most of the large cities and came in contact with the owners of big and little houses in the western country.

"Every motion picture producer should take at least a semi-annual trip to the Pacific Coast," says Mr. Goldfish, "for such trips frequently made would absolutely destroy the cynical and oftentimes pessimistic outlook which New York associations and lobby lounging induces."

### METRO RE-RELEASES TWO

In response to insistent demands from exhibitors, Metro has decided on the re-release of two of its most famous features, "Destiny, or the Soul of a Woman," and "The Shooting of Dan McGrew." Requests from picture fans for another view of them have influenced exhibitors to make so many requests that re-issue was necessary.

Emily Stevens is the star of "Destiny," an allegorical screen spectacle by Anthony Paul Kelly, who also wrote the Screen Classics, Inc., feature, "My Own United States." And Edmund Breese is the star of "The Shooting of Dan McGrew," a screen version of the poem of the same name by Robert W. Service.

### HODKINSON OPTIMISTIC—

After an absence of four months W. W. Hodkinson is back in his office at 527 Fifth avenue. In regard to conditions in the picture industry he said:

"I see no reason for the pessimism expressed by some members.

"My observations and results obtained while in the field have brought a sense of optimism and confidence not only in our own success but also in the future welfare of the entire industry. The Hodkinson co-partnership plan has embraced practically the entire western half of the United States, and the biggest and best exhibitors of that territory are with us heart and soul. A sense of responsibility to the exhibitor led me to delay certain plans of my own in order that the product which now forms the basis of Hodkinson Service was made sure and settled."

### VITAGRAPH'S BIG FOUR—

Albert E. Smith, president of the Vitagraph Company, now has in course of production at least four exceptional stories, two of them screen versions of plays made famous on the stage by Billie Burke, the others adaptations of widely read magazine stories.

Anita Stewart is in the latter stages of "The Mind-the-Point Girl," the Pinero satire on class prejudice; Alice Joyce is working under direction of Tom Terriss in Florence Morse Kingsley's romantic drama, "To the Highest Bidder"; Gladys Leslie in "Wild Primrose" now has Richard Barthelmess as leading man and the work is moving along rapidly, while Corinne Griffith, under direction of Henry Houry, is proceeding satisfactorily with "Love Watches."

In addition to these productions Vitagraph also is nearing completion with a number of other strong features which will appear on the summer programs. Harry Morey, with Betty Blythe, is finishing "Fiddler's Green" under Paul Scardon's direction; Earle Williams with Grace Darmond is working at the Western studio on "The Man From Brodney's," and Nell Shipman with Alfred Whitman is in the midst of "A Gentleman's Agreement."

### GENERAL DISTRIBUTING

**CRYSTALS**—General Film Company is distributing a series of six one-reel comedies produced by the Crystal Film Company, variously featuring Pearl White, Charles Hutchinson, Don Barclay, William Browning and Estelle Deland. In "What She Did to Her Husband" Pearl White is the leading player. She is also featured in "Her Neck-lace," a split reel subject which will be issued on September 7. Other comedies in the series are: "What's in the Trunk?" "Reuben's Romance," "The Lady Detective" and "His Wedding Day" (split reel) and "Troubled Waters."

### SOME SHIPMAN ACTIVITY—

Ernest Shipman has made arrangements with Joseph Fisher of Cape Town, to represent him in this country in the purchase of six, seven and eight reel pictures for exploitation in South Africa, and also has agreed to exploit Mr. Fisher's big South African subject, "The Rose of Rhodesia," throughout the Americas. It will have an early showing here.

Frederic Shipman has cabled from Australia for additional feature pictures, having already shown "Neptune's Daughter" and other successes. He is exploiting throughout Australasia and the Eastern Orient and has arranged local representation in all of his territory.

A number of state rights buyers have arranged with Ernest Shipman to represent their interests in New York.

Arrangements have been made with Walker Whiteside whereby he will interpret the part of a Japanese secret service agent in America in a seven reel picture based on episodes of the war. Mr. Shipman will have a number of special attractions to announce soon.

### WEBSTER BEGINS NEW

**FEATURE**—Harry McRae Webster has turned over the exclusive sales management of his production of "Reclaimed" to Chester Beecroft, and is now engaged in the preparation of a new feature.

### A GOLDWYN BIRTHDAY—

Goldwyn Pictures' world-wide releasing organization, the Goldwyn Distributing Corporation, last week celebrated its first birthday, its offices having been opened throughout North America in the second week of June, 1917. What one year ago was but the mere beginning of a distribution system has now expanded until it covers every part of the habitable globe and not only releases Goldwyn's own productions but independently made pictures of other producers.

### THREE MORE SELECTS—

Select Pictures Corporation, in addition to "Cecilia of the Pink Roses," will release three this month. These are: "The Claw," with Clara Kimball Young; Constance Talmadge in "Good Night Paul," and Alice Brady in "The Whirlpool."

"The Claw" is a story of the African veldt, from the pen of Cynthia Stockley. Milton Sills is the leading man. The scenario was prepared by Charles E. Whitaker.

"Good Night Paul" is based on a stage success of the present season. There are two leading men, Norman Kerry, who plays the husband, and Harrison Ford, who plays his counterpart.

"The Whirlpool," starring Alice Brady, is a clean drama of the school of "Within the Law" and "The Witching Hour." H. E. Herbert is leading man. Direction was by Aland Crosland, who now is with the colors.

### UNITED "DAYS" INCREASES—

After a committee composed of R. Solz, George Schweitzer and M. Feitler, managers of the Majestic, Century and Elmore Theaters in Pittsburg, appointed by the Motion Picture Exhibitors' League of Pennsylvania, had made a thorough investigation of the project of United Picture Theaters of America, Inc., the president and secretary of the league sent out a letter to all its members officially indorsing the project and recommending its adoption to every exhibitor desirous of taking out a franchise in his city or district. During the investigation, enrollments in the Pittsburg district mounted very rapidly.

Pittsburg is one of three cities in which lists of the exhibitors who have enrolled with United have been published locally. The others are St. Louis and Kansas City. In each case between fifty and one hundred "days" were recorded by the district.

### PARAMOUNT STARS AT

**WORK**—Marguerite Clark has begun the production of another Paramount picture, and Marshall Neilan will direct the star. The company has gone to Dingmans Ferry, Pa., to film exteriors at that point and Delaware Water Gap. Miss Clark's new photoplay is an adaptation by Charles Maigne from "Out of a Clear Sky," the book by Maria Thompson Daviess, in which the principal character is Celeste, the tiny but stately Countess of Bersek and Krymn.

In the Jack Barrymore picture of "On the Quiet," adapted by Charles E. Whitaker from the Augustus Thomas play, the star makes his reappearance under the Paramount banner surrounded by a bevy of beautiful girls and is supported by a lengthy cast of well known players. Chet Withey is staging it.

Pauline Frederick has transferred her activities to Fort Lee in the filming of "A Daughter of the Old South," a Paramount picture being produced by Emile Chautard. The big exterior settings were completed last week, and work has begun on the sets. Miss Frederick, in the role of a wealthy girl of Spanish antecedents, residing in an old southern town, has some romantic scenes in these settings.

### "EIGHT BELLS" SCREENED

Byrne Brothers' "Eight Bells," the best known comedy of the stage, not even excepting Hanlon's "Superba" or "The Devil's Auction," has been pictured in five reels and will be distributed by World Pictures. The comedy toured the United States 15 years and during that time was seen by millions and became a household word wherever clean comedy and a hurricane of laughs were appreciated. John Byrne, the eldest of the famous Byrnes, directed the filming of this picture.





PAUL BRUNET.

Vice-President and General Manager  
of Pathe Exchange, Inc.

**PATHE GIVES BONUS TO EMPLOYEES**—Following the presentation of Pathe features at the Rialto and Rivoli Theaters last week, a further indication of the prosperity attained by the company under Paul Brunet, vice-president and general manager, is seen in the statement that a big bonus has just been paid to employees.

An enthusiastic spirit of co-operation is manifest in all Pathe branches. F. C. Quimby, sales manager, is visiting Chicago, Minneapolis, Spokane, Seattle, San Francisco, Los Angeles, Salt Lake, Denver, Oklahoma, Dallas, New Orleans, Atlanta and Charlotte to further the policy outlined by Mr. Brunet.

One of the first official acts of the new chief executive was to establish the Pathe selective service method of booking features, and it is this policy which is responsible for the big results Pathe is getting. It has all the advantages of former methods without their disadvantages and permits an exhibitor to select each picture and play it on its merits, to book in star series or to play the program.

In the immediate future the company will release in all exchanges the seven reel special feature, "Moral Suicide," with John Mason, Leah Baird and Anne Luther, written and directed by Ivan Abramson.

#### KANN RUMOR WRONG—

George Kann, chief assistant to Carl Laemmle, president of the Universal Film Company, will not go to Universal City, as has been persistently reported in the trade for several weeks. The rumor was that Mr. Kann would be the personal representative of Mr. Laemmle at the production plant.

#### AMERICAN FILM'S NEWEST

Lloyd Ingraham, director of Mary Miles Minter, the winsome and talented young star of the American Film Company, has started work on the magazine story "The Eyes of Julia Deep," by Kate L. McLaurin. The cast is exceptionally strong and includes Alan Forrest, who will play opposite Miss Minter; George Periolat, Alice Wilson, Ida Easthope, Carl Stockdale and Eugenie Besserer.

#### BRANCH EXECUTIVES CONFERENCE

General Manager Arthur S. Kane of Select called all the Eastern branch managers for a conference here last Wednesday and Thursday, at which plans for the winter season were discussed. Among those in attendance were: Henry Siegel, New York; Max Milder, Philadelphia; Charles R. Rogers, Boston; S. S. Webster, Buffalo; V. P. Whitaker, Washington; Leo F. Levison, Pittsburgh; Sam E. Morris, Cleveland; T. O. Tuttle, Atlanta, and J. S. Woody, field manager, St. Louis.

This is the very first occasion since the organization of the company that the Select Corporation has brought its branch officials together for a confab. The second conference of the series will be held in Chicago, June 19-20.

#### "FORBIDDEN BOX" COMPLETED

The final scenes have been taken for Lois Weber's latest super-production, made under the title of "The Forbidden Box" from the story by E. V. Durling, a writer for the New York Morning Telegraph. It is the tale of a modern Pandora and a twentieth century Epithemus, and the clever woman producer has given a decidedly new twist to the old Greek legend of the maid who loosed troubles galore on the world because of her insatiable curiosity. Mildred Harris plays the stellar part.

#### COUGH DROP IN PICTURES

"The Story of the Cough Drop" is the latest thing in motion picture production. Not only is it the story of the cough drop but it is the tale of a trip from poverty to affluence via the cough drop route by the late Smith Brothers, originators of the cough drop idea.

The film was made by the industrial department of Universal under the direction of Manager Harry Levey. It starts with William and Andrew Smith standing beside a kitchen stove, William making the mixture and Andrew rolling it into crude forms; gradually the scene changes until the factory on North Hamilton street, Poughkeepsie, with all its machinery, safety appliances and sanitary methods is shown.

#### PATHE'S "WHISPERING WIRES"

"The Whispering Wires of War" is a novel film just released by Pathe. It shows the wide use of telephony and telegraphy in the conduct of the great war. Immense telephone exchanges in the front line trenches are shown to have as many "subscribers" as are to be counted in an average American city.

Following the first releases of the Post Travel Series Pathe will offer some timely pictures taken by Clyde E. Elliott on his world tour of British possessions in India and other parts of Asia. Points in the interior of Japan never before photographed by a cinematographer are shown.

#### GENERAL TO DISTRIBUTE "HER MOMENT"

Slated for early release, "Her Moment," in which Anna Luther is starred, will be distributed by General Film Company. The picture gives Miss Luther many opportunities to display her versatility. A big sales campaign for it is mapped out.

#### NEW PARALTA ACTIVITIES

Bessie Barriscale, Paralta star, who was in New York for some weeks on account of the illness of her sister, has returned to Los Angeles. She was welcomed by many friends from the Brunton Studio. Two surprises awaited her. One was a new suite of dressing rooms in the new building, the furnishing of which had been supervised by her husband, Howard Hickman. The other was that her production, "The Rainbow," had already been started and most of the scenes not requiring her presence already taken. Miss Barriscale at once began work on the other scenes.

J. Warren Kerrigan, who has been absent a number of months owing to a fractured leg, has returned to the Brunton Studios and is now filming his third Paralta Play, "A Dollar Bid," adapted from Credo Harris' widely read novel, "Toby."

Louise Glaum has begun work on "Shackled," her second Paralta play.

#### FOX COMPANIES ALL BUSY

Announcement from the Fox offices is to the effect that thirteen of the Fox companies are now busy making pictures in the East and at the Hollywood studios in California.

William Farnum, after a brief sojourn at the Grand Canyon with Mrs. Farnum and his director, Frank Lloyd, has begun work on "The Rainbow Trail," which Zane Grey wrote as a sequel to "Riders of the Purple Sage."

J. Gordon Edwards has a good start on "The Message of the Lilies," which is the tentative title for his latest production, and Jewel Carmen is progressing on her picture "You Can't Get Away With It," adapted from Gouverneur Morris' story of the same name. Gladys Brockwell, also at Hollywood, is busy working on "Kultur," an expose of how Germany went to war, and Tom Mix is busy on "Fame and Fortune." The other Fox workers at Hollywood comprise three Sunshine Comedy companies under the direction of Henry Lehrman.

#### TO RELEASE OUTING PICTURES

Outing Magazine's extraordinary adventure pictures, one reel travel classics, produced by C. L. Chester in collaboration with the editorial board of Outing, will be released through exchanges of the Mutual Film Corporation, one a week commencing June 30. The first release will be "Ex-Cannibal Carnival," a Fiji Island picture.

#### BIG FOREIGN RIGHTS SALES

Hiller & Wilk, Inc., selling agents for the foreign rights to "My Four Years in Germany," have sold groups of territory in Argentina, Chile, Peru, Paraguay, Uruguay, Cuba, Porto Rico, Santo Domingo, Panama and the British West Indies, Hongkong and the Straits Settlements, Norway, Sweden and Denmark. Many buyers in neutral countries have hesitated to secure the rights for their respective countries, but the feeling that America's position in the great war should be thoroughly understood by the neutral nations has caused the decision on the part of the purchasers that at all costs "My Four Years in Germany" must be shown.

#### VITAGRAPH'S SALESMEN MEET

Walter W. Irwin, general manager of the Vitagraph distributing organization, called a special conference last week of the company's sales chiefs to discuss plans for the summer and fall work of the organizations. The conference was attended by A. W. Goff, assistant General Manager, E. Auger, Eastern Division Manager, H. D. Naugle, Western Division Manager and J. Lawton Kendrick, Sales Promotion Manager.

A number of important questions arising from conditions now affecting the whole industry were discussed, but the chief business of the conference, which was held at the home office of the distributing organization, 1600 Broadway, had to do with the completion of plans for a big campaign on "A Fight For Millions," the forthcoming Vitagraph serial featuring William Duncan, the distributing of "Over the Top," and other important plans.

The division managers, who came to New York after tours which embraced the United States and Canada, reported conditions generally better in the exhibition business than they have been at this time of year for years past.

#### FOURSQUARE'S RE-ARRANGEMENT

A realignment of financial interests in Foursquare Pictures, Inc., has been effected which marks the future policies of the company. The holdings of M. H. Hoffman, who has been vice-president and general manager, were purchased by George Backer. Simultaneously, Mr. Hoffman resigned his offices and withdrew from the administrative headquarters. Mr. Backer, president of Foursquare, now assumes active control of the organization, and will proceed to extend its endeavors. In conjunction with Jacob Wildberg, treasurer, Mr. Backer will direct the operations of the entire organization and select the pictures to be acquired for distribution.

Mr. Hoffman has purchased the New York Foursquare Exchange, to be hereafter known as the M. H. Hoffman Exchange, the terms of contract specifying that he shall distribute Foursquare product in this territory.

Mr. Hoffman is preparing to enter a hospital to undergo an operation. Of the change he said:

"I disposed of my interest in Foursquare Pictures and withdrew from that organization solely because of my health. Had I been well I should have bought, not sold. I arranged to purchase the New York Exchange of Foursquare, which I will now own outright."

#### FLAGG COMEDIES FOR LASKY

Famous Players-Lasky Corporation announces the signing of a contract whereby James Montgomery Flagg will provide a series of two-reel comedies to be released in the near future under the Paramount trademark. The theme of the series will be "Sweethearts and Wives." The first release is entitled "It's Greek to Us," and the second "Romance in Brass Tacks." There will be sixteen separate subjects to the series, which will be released on dates which will not conflict with Paramount-Mack Sennett and Paramount-Arbuckle comedies.



## TELLS ABOUT THE PEOPLE OF THE SCREEN

**NELL SHIPMAN**, it seems, is as popular in Australia as she is throughout America. Millard Johnson of the Australasian Film Company is in the United States, and speaking recently about Miss Shipman, said she was a particular favorite in Australia because of her writings, which have attained a great degree of publicity there. Miss Shipman is credited with having written the first scenario ever exploited by the Australasian company and her form of continuity was used as a model by Sydney newspapers in articles on scenario writing.

**PEARL WHITE** has about decided that there will be no more jumps or "leaps to death" from the Palisades. While filming episode sixteen of "The House of Hate" she narrowly escaped serious injury. In attempting to escape from the Hooded Terror, Miss White and Antonio Moreno lowered themselves, hand over hand, from a rope that was swung from the top of a sheer cliff. The drop to the ground was one hundred and ten feet. The scenario called for the man of mystery to cut the rope. He did so when Miss White was about twenty-five feet from the ground. All would have been well had a piece of the cliff not jutted out just far enough to get in the way. Consequently Miss White fell and was rather badly scratched.

**MONROE SALISBURY** is attracting attention as a successful rancher. He recently received a letter from a fellow rancher who owns a big tract a few miles from Salisbury, but which lost money this year, whereas the Bluebird player's place showed a big profit. Knowing that they had the same soil and facilities, the rancher made Salisbury an offer of a good percentage of the profits if he would supervise the managing of his ranch during the year. Salisbury, though deeply honored, declined, saying that acting in pictures and looking after his own ranch was enough work for any man—even in war times.

**MADGE KENNEDY** believes war economy should be carried to clothes as well as food. So in answer to the regular query, "What happens to the clothes worn by stars in motion pictures?" she replies, "I do a number of things with my clothes. If I like a dress awfully—and some of them I do—I keep it to wear during the season. Then I give away a few to my player friends who need a costume in order to be engaged for a part. (One acquires many girl friends, you know, during a stage career—girls who are striving to get on, but who aren't able to buy costly frocks so often demanded by modern productions.) Some of my plainer clothes I have given to the Stage Women's War Relief, being careful not to send clothes that would not be suitable for girls in dire need."

**LICE TERRY** enjoyed a real thrill and won a bet at the same time. While visiting some friends at the Mineola Aviation field she accepted a dare to fly. She climbed into the machine, piloted by a young army officer, and took her first flight, which she declared was the most adventurous trip she had ever undertaken either in real or reel life.

**GLORIA HOPE** died for the first time while appearing in Griffith's new Arcraft production. Although she has been playing in pictures for a year and a half, this is the first time she has been killed in a screen story. She confesses it's a novelty, but still feels rather uncertain about appearing in future film releases.

**CHARLES RAY** has been enjoying his vacation from the Ince studios in his own way. He has been making good use of his new car during this time and has motored to Camp Kearney, San Diego, with his machine laden with cigarettes and papers and "the makings." Every soldier boy he saw was given some, so before long he was out of supplies. He is planning to do the same thing again before the close of his short vacation.

**LITTLE MADGE EVANS** has the distinction of having hats and dresses named after her. The Lurie Company are making frocks which will bear her name, while the Kneale & Rohre Company are designing Madge Evans hats. So in one or two of the stores in cities and towns admirers of the little World star may have an opportunity of buying—or at least "trying on" wearing apparel made in honor of Madge.

**NAZIMOVA** is justly proud of the beautiful laces and embroideries of Russia, her native land, and uses them in the making of her clothes—both for street and picture wear. The work of the peasant women on these laces is wonderfully beautiful and delicate and Nazimova is very fond of the examples in this line that she possesses.

**DUSTIN FARNUM** is to be an honor guest at the Red Cross Rodeo which will be held at San Jose on July 4th. Louis O'Neil, an official of that city, made a special trip to Los Angeles to invite Mr. Farnum. He was chosen to represent the ideal type of man of the plains. Another guest of honor will be Theodore Roosevelt, many of whose Rough Riders came from San Jose. The Rodeo will last four days and will bring back the sports and pursuit of that famous fraternity of men known as cowboys. Dustin Farnum will take his band of cowpunchers with him to the scene of the festivities and will ride with them in the opening parade.

**LAWRENCE GRANT**, who plays Kaiser Bill in "To Hell With the Kaiser," is a fully adopted Indian of the Blackfeet Piegan Indian tribe. His official name is Striped Elk, but he is familiarly known among the tribe as one-eye-in-eye on account of the monocle which he wears. Mr. Grant is deeply interested in Indian customs and spends a good part of his time in research work.

**PEGGY HYLAND** is helping Hoover in her own way. She is cultivating a garden at her home and there her favorite vegetable—the potato—keeps her busy in the soil. Apart from her war garden and work at the studios she finds that chocolate sodas take up a good part of her time. But then who wouldn't be thirsty after a day spent in digging potatoes, etc.?

**FRANCIS McDONALD** has decided that it's much cheaper to buy fish than to catch them. On one of his holidays from making Triangle pictures he decided to have some real "fresh" fish, so he purchased a new fishing suit, a rod, hook, sinker and all. His first bite was that of a shovel-nose shad—which ended disastrously for the line, etc. So Mac secured another line and went back to resume warlike activities. At the first cast the rod parted and again all was lost. So homeward went McDonald a wiser and a poorer man.

**BILL HART'S** pinto pony, Fritz, who has been in retirement since the filming of "The Narrow Trail" some months ago, is not forgotten, though absent from the screen. Hart is continually getting checks to buy oats for Fritz and sometimes boxes of sugar from outsiders to be given to the well-loved pinto, whose sweet tooth is so well known to film fans. Indeed, few days pass without a visitor from the East inquiring after Fritz and them visiting him at his pasture in Edendale.

**NORMA TALMADGE** played hostess to a group of fifty players during recess from a scene in "The Safety Curtain." Just about noontime, when thoughts were turning toward a Hoover luncheon, the players learned they were to stay as guests of Miss Talmadge. Led by the star and her leading man, Eugene O'Brien, they enjoyed the hot dishes, sandwiches, coffee—and fresh pie.



(C) Underwood and Underwood  
**LILA LEE**  
New Paramount star  
famous in vaudeville as  
"Cuddles"



**DOLORES CASSINELLI**  
Playing in Leonce Perret productions



**FRANCIS FORD**  
As he appeared in "Berlin via America"



**NELL SHIPMAN**  
Starring in Vitagraph  
"Blue Ribbon" features



## STAGE PRODUCTIONS PASSED IN REVIEW

### The Actors and Authors' Theater

**THE BEST SELLERS**, a musical play in one act, by Kenneth and Roy Webb; **MUGGINS**, a comedy in one act, by Frank J. Gregory; **NOCTURNE**, a drama in one act, by A. P. Wharton; **ART'S REJUVENATION**, a musical play in one act, by Kenneth and Roy Webb. Acted by the following members of the Actors and Authors' Theater: Edith Taliaferro, Dudley E. Oatman, Agnes Patterson, Charles Meredith, Regan Hughton, J. Irving Southard, Mrs. Thomas A. Wise, Elizabeth Risdon, Whitford Kane, Minnie Dupree, Auriole Lee, Marion Kerby, Courtenay Foote, Eric Snowden, Harrison Brockbank, Harold Fowler, Hamilton Earle, Hal Forde, Edward Martindel, Gertrude Dallas, Rene Detling, Betty Daintry, and Jean Webb. Presented at the Fulton Theater, June 10.

The second offering of the Actors and Authors' Theater, Inc., consisting of four short plays, gives added proof that the organization differs greatly from the usual "art" theater. The acting is far better than the material presented, instead of the reverse, which we have found after many journeys to remote places to be the general case. This new group have now made it evident that no matter what they do they do it well.

The plays are varied in text and merit. The program consists of "Muggins," by Frank J. Gregory, "Art's Rejuvenation" by Kenneth and Roy Webb, "Nocturne," by A. P. Wharton, and "The Best Sellers," another by the Brothers Webb. The latter two are incomparably the best, with "The Best Sellers" leaving the impression of being a distinct hit.

"Muggins," which gives Whitford Kane, Mrs. Thomas Wise and Elizabeth Risdon in its three characters a chance to do excellent work, is no more than a trifle, in Lancashire dialect. Trifles are all right in their way but they have a tendency to become tedious when the "plots" are familiar. "Muggins" strikes the listeners as being a poor imitation of "Lonesome Like," lately included in the Washington Square Players' repertory. It treats with the bashfulness of a mill hand in courting a widow, who thinks the fellow is bidding for the hand of her daughter until he screws up courage enough to propose.

#### ALLEGORICAL OPERETTA

"Art's Rejuvenation" is an allegorical operetta. The music, which is continuous as all the lines are sung, is often delicate and always pleasing, but the libretto is banal and the symbolism rather trite. Art, dying in stage center, has life breathed into him by Poetry, Sculpture, Painting, Music, Antique and Wisdom, but the rehabilitation force seems to have been extracted from the audience.

Harrison Brockbank, Hamilton Earle, Hal Forde, Rene Detling and Betty Daintry sing their roles well.

"Nocturne" is a pathetic comedy of an unattractive woman who has experienced a life-long hunger for romance. The sole romance in her life comes to her in a dream, when her hero, whom she had seen nine years before and then only for a moment, appears before her and promises to take her away as his

### Actors and Authors' Theater Present Four One-Act Plays, Two of Which Have Musical Background — "Best Sellers" a Distinct Hit; Lambs Gambol for Ladies

wife. The piece has a clear note of sympathetic appeal and it is undeniably effective. Its value is greatly enhanced by the performance of Minnie Dupree as the sour but sentimental young old maid. Miss Dupree, who has been absent from the stage for some time, returns with an excellent display of her familiar skill, and her interpretation is charged with practically flawless artistry. Courtenay Foote and Marion Kerby give her admirable support.

The most enjoyable quarter of the evening's entertainment is billed as a musical fantasy and called "The Best Sellers." It is really a burlesque of popular fiction, in which in three short scenes the plots of novels are travestied in especially humorous dialogue and action. Edith Taliaferro, with a delightful sense of humor, plays the leading roles in the three episodes. The amusing burlesque is heightened in effect because of the seriousness with which it is played by Miss Taliaferro and her assistants, who include Regan Hughton, J. Irving Southard and Charles Meredith.

Dudley E. Oatman and Agnes Patterson sing pleasingly an introductory song called "Won't You Buy A Book," which has a haunting melody.

#### New Cast in "Maytime"

After having accomplished an unbroken run of forty-two weeks, the original cast which produced "Maytime" on August 16, 1917, was replaced at the Broadhurst Theater last Monday night by the company which meanwhile has been playing in the operetta in Chicago. The new company will continue the engagement through the summer.

Carolyn Thompson appeared as Ottillie Van Zandt, created by Peggy Wood; John Charles Thomas followed Charles Purcell as Richard Wayne, and John T. Murray replaced William Norris as Matthew Van Zandt. Five members of the original company were retained.

#### Community League Plays

WATERLOO, IA. — For the second time in its history the Community Drama League on June 7 and 8 presented a program of one-act plays, written by its members, and, although the offerings were different in character from the first, the initial success was repeated. A pretty fairy tale, dramatized by Jennie Belle Ritchie; a play of boy life by Carl Glick, and "The Golf Jinx" by Russell O. Lamson, made up the evening's entertainment.

Some time during the fall one of the plays will be published in *Smart Set Magazine*.

#### Lambs Club Gambol

The annual ladies' public gambol of the Lambs Club was given at the Hudson Theater on Friday night, June 14. More than one hundred and fifty prominent theatrical stars participated in the entertainment, which was staged under the general direction of R. H. Burnside.

The first part of the Gambol represented a meeting of members of the "Darktown Regiment" in the mess hall of a mythical colored regiment. In this scene the members of the Lambs appeared in blackface, all attired in uniforms not strictly in accord with the regulation khaki. A dramatic sketch entitled "The Home Breaker," written by Dodson Mitchell, enlisted the services of Robert Ober, Joseph Kilgour and Lyster Chambers.

Seven famous cartoonists drew sketches in competition in full view of the audience, the roster including George McManus, Rube Goldberg, Hy Mayer, Claire Briggs, Tom Powers, R. F. Outcault and Winsor McCay.

A feature of the entertainment was the presentation of an allegory by George V. Hobart entitled "The Drums." This scene is from Mr. Hobart's new play "Loyalty," soon to be given in New York. The play is a morality drama with a purpose, showing how love awakens in all hearts the real meaning of the sound of the drums. The following Lambs appeared in the sketch: Malcolm Duncan, Morgan Coman, Vinton Freedley, Jed Prouty, William J. Kelley, Maurice Barrett, Ralf Belmonti, James L. Crane, Mitchell Harris, Robert Nairn and George Le Guere.

#### KAISER TRIES TO ENTER HEAVEN

A burlesque by Edwin Milton Royle entitled "The Committee on Admissions" shows the Kaiser trying to enter Heaven, with his case considered by a committee of immortals of the Celestial Army and Navy Club Universal. The Kaiser was portrayed by George Howell. Walter Catlett was *Attila the Hun*, Edwin Milton Royle acted *Julius Caesar*, Ralph Ince appeared as *Abraham Lincoln* and H. Cooper Cliffe was *Satan*, other players including Charles De Lima, Joseph Grismer, Edwin Mordaunt, Walter Wilson, George Nash, Oswald Yorke, Glenn Hall and Frederick Warde.

A picturesque Japanese playlet entitled "A Japanese Garden," written by Kenneth Webb, with music by Roy Webb, was presented by Effingham Pinto, Carl Gantvoort, Frank Belcher, William Danforth, George Mack, Morgan Coman and Edward Earle.

A dramatic sketch, "Moonshine," written by Arthur Hopkins, was acted by Frederick Burton and Robert Ober.

Raymond Hitchcock, Eddie Foy, Percy Wenrich, Leon Errol, Doyle and Dixon and Taylor Holmes also appeared in monologues and single acts.

The Gambol was repeated Saturday afternoon for the Y. M. C. A., on Saturday evening for the Red Cross, on Sunday afternoon for the Stage Women's War Relief and on Sunday night for the Actors Fund.

#### "The Alien"

A Play Produced at His Majesty's Theater, Montreal, June 3.

MONTREAL.—A new war play by W. A. Tremayne, entitled "The Alien," was produced for the first time on any stage at His Majesty's Theater, June 3, with Paul Cazeau in the leading role of Loui Leroy, an old French actor residing in London. The play was produced in excellent style with special scenery painted by Seymour Parker. The cast was an exceptionally capable one and included Orpha Alba, Ethel Wright, Alice DeLane, Blossom Baird, Harry Gowen, Gerald Rowan, Harcourt Farmer, Elwood Farber, Richard Sinclair and H. Carpenter.

#### Managers Discuss Plans

Several ideas designed to extend operations and membership of the Central Theater Managers' Association, which was formed in Trenton, N. J., March 27, as a protective organization for managers of theaters in one-night-stand cities, were discussed at a meeting of fifteen of the most active promoters of the project, held in the Orpheum Theater, York, Pa., June 6. Nathan Appell, treasurer of the association, reported a membership of fifty, and asserted it is purposed to obtain members in every city in the United States of 200,000 population or less. One of the main objects is to provide a medium for the interchange of reports among theatrical managers in all parts of the country as to the merits or demerits of traveling shows.

#### More Opera Planned

Cleofonte Campanini, who is general director of the Chicago Opera Association, on account of the success of his company here last season thinks we need more opera, and has planned to give New Yorkers a longer season next year, beginning January 27 and continuing perhaps ten weeks. His company took \$170,000 at the Lexington Opera House in its four weeks season. He says he has no thought of competing with the Metropolitan, but thinks there is a public for both companies. Galli-Curci will be of the company next season, as well as Marcel Journet and a few others.



## NEWS OF THE WEEK IN STOCK

### CONSTANCE COLLIER IN MILWAUKEE

#### Jacob Adler's Daughter Julia Makes Her American Debut

MILWAUKEE.—Constance Collier is a member of the Russell Janney Players at the Pabst Theater. Her first appearance with the company was in the week of June 10. Cecil Yapp, who made many friends while in the city last year with the Modern Players, will shortly join the company. He recently closed a successful engagement with Jane Cowl in "Lilac Time."

It was reported that a number of Chicagoans who are influential in the art and dramatic world would be present at all the first nights of the Janney Players, making these generally dreaded affairs of no little importance. In verification of the rumor, on the opening night, June 3, Edward Sheldon of New York, author of "Salvation Nell," "Romance," and others, and Guy Hardy, manager of the Playhouse and the Studebaker in Chicago, were among the audience.

Julia Adler, daughter of Jacob Adler, is a member of this company. It is interesting to note that this is Miss Adler's first appearance on an American stage.

#### Poli Opens in Hartford

HARTFORD.—The Poli Players opened the summer season at the Palace week of June 10, and appeared before large and appreciative audiences. The opening attraction, "Nothing But the Truth," was well presented. A. H. Van Buren gave an excellent performance in the part originated by Willie Collier. Florence Rittenhouse made an excellent impression in a part which gave little opportunity. Lynn Osborne as Ralston, the broker, did very well, getting the full value out of the part. Los Bolton, Louise Farnum, Mildred Southwick, Mae Doherty and Russell Fillmore were excellent. John Dailey as the Bishop gave an amusing performance. De Forrest Dawley likewise proved well cast. Harry Andrews, director of the company, appeared in a minor part. James Thatcher, manager of the Poli Stock companies, delivered a short address during the first performance.

The Opera Players at Parson's Theater presented "Have a Heart" week of June 10. The attraction was the best yet seen and was splendidly presented. Billy Kent captured first honors, having played in the original company. Eight members of the cast were members of the original production. Mabel Wilber and Howard Marsh deserve particular mention.

#### "Romance" Presented

INDIANAPOLIS.—"Romance," new to local theatergoers, was the happy choice of the Stuart Walker Company's third week at the Shubert-Murat week May 27, which attracted a large, interested and enthusiastic audience opening night. The three leading characters were in the able hands of Stuart Walker, who played the Bishop with poise and distinction. Margaret Mower, who gave a highly interesting and admirable performance of the Italian singer, and George Gaul, whose artistic performance of Van Tuxel stood out prominently. Judith Lowry played exceedingly well the small part of Signora Vanucci, the singer's maid, and Paul Kelly made his presence felt as the grandis. "Alias Jimmy Valentine" week June 10. Pearl Kirkwood.

#### Stock Flashes

EDWARD VAIL, who is well known in stock company circles, has joined the Harry Minton Stock company, Milwaukee, which is playing its summer season at the Majestic Theater.

EDWIN VARNEY opened at the Teller Shubert in "The Brat" on June 10, playing the part of Steve. For the past two seasons he was under the management of C. H. Russkam in stock.

ALMA TELL has been released from her engagement with "Another Man's Shoes," to head the stock company opened by Lee Shubert and M. S. Schlessinger in Newark. Miss Tell will play in "The Squab Farm" the part she originated in this city.

LILIAN STUART has joined the summer stock company at the Lyceum Theater, Duluth, after a season with the Joseph Payton stock company.

### New Bills in Providence

PROVIDENCE.—"Sari" was the big attraction at the Majestic last week, with Frank Moulton and John K. Murray in the cast. For its real music, its songs which break the dialogue naturally, and its story which could stand without the music it ranks high among its kind, including "The Chocolate Soldier" and "The Lilac Domino," to mention two prominent examples. Mr. Murray as Pali Racy gave an excellent characterization and in speech and action it was a fine contribution to the performance. Mr. Moulton, comically resourceful as ever, was welcomed back with abundant laughter and applause, which reached their climax in his interpolated song, "As the Years Roll By."

Mr. Lynn had the other important male speaking part of Count Irini, in which, with Miss Webber and Miss Young, he had opportunities to dance with his accustomed liveliness. Miss Webber was a bewitching Sari. Miss Crossman and Mr. Moore sang clearly. "The Only Girl" June 10-13.

Keith's: The Albee Players presented "What's Your Husband Doing?" with their usual success. Shirley Davis made her first appearance with the company. Dorothy Tierney, May Buckley, Jean Shelly, Isadore Martin, Merton Churchill and Wm. H. Turner gave good performances. "Old Lady 31," June 10-13.

W. F. Gee.

### Producing Stock in Newark

NEWARK.—Coincident with the closing of the regular season at the Broad Street Theater, Newark, the Messrs. Shubert and Morris Schlessinger have installed a producing stock company, the management of which has been placed in the hands of George Mosser, who has concluded his work in Mexico as Commissioner for the Bureau of Public Information. Miss Alma Tell is the featured player, and George Henry Trader the director of productions.

"The Blue Pearl," by Anne Crawford Flexner, is now in rehearsal, and will be given its first performance on any stage the week of June 17. Miss Tell scored a pronounced hit last week in "The Cinderella Man."

### New Leading Woman

MINNEAPOLIS.—Melodrama is the thing at the Shubert these days, the play for the week of June 2 being "The Little Lost Sister," which served to introduce to Minneapolis stockdom Virginia Perry, new leading lady of the Players. Miss Perry succeeds Grace Carlyle, who closed her engagement at the Shubert on June 1, leaving to take up war work in France, where she expects to be in the ambulance service. She already is an expert automobile driver, but before leaving plans to take a course in motor construction.

Future Shubert presentments doubtless will offer more adequate roles for Miss Perry, who did not have to exert herself as Patience Welcome in "The Little Lost Sister." Molly Fisher was excellent in the title role; Dwight Meade was a manly and likable wealthy man's son; Jack Marvin was as villainous as could be desired, and the remaining roles were well played. Another big week was recorded at the Shubert.

Caroline Beebe.

### Wilson's Gift to War Camp

George W. Wilson, who was a popular member of the Boston Museum company in the days of William Warren, has presented to the War Camp Community Service for use at Camp Ayer, Mass., his entire stock of costumes, wigs and various kinds of personal properties, including a violin, a mandolin, swords and sabres. When a curtain has been secured for the Soldiers' Club at Ayer the properties will be at the disposal of the soldiers in putting on theatrical entertainments. Wilson played many parts, ranging from musical comedy to Shakespearean tragedy, so the costumes are widely varied.

### Oak Park Stock

CHICAGO.—The Warrington Theater at Oak Park had as its stock attraction, "Fine Feathers" week June 3, and "Potash and Perlmutter" week June 10 by the Walton Pyre Stock company.

Atkins.

### Wilkes Players Close

SALT LAKE CITY.—The Wilkes Players offered as their closing bill, June 9, "The Song of Songs." Nana Bryant scored heavily in the leading role. Ralph Cloninger was well cast, and made the most of his role. Cliff Thompson as the love sick youth was at his best. Frederick Moore playing the role created by Thomas Wise, gave a well-drawn character that will long be remembered. Ancyn T. McNulty played a small part well. Claire Sinclair, Mae Thorne, Cornelia Glass, Ernest Van Pelt, Frank Bonner, Geo. Morrell, W. A. Burnell completed a well-balanced cast. Big houses ruled the week, and each and every member received wonderful ovations on their entrances, this being farewell week.

The Wilkes reopens Sept. 1 with the Wilkes Players, with practically the same cast which has been so popular in the past.

Monday, June 10, the Wilkes Players played a Red Cross benefit baseball game with the Salt Lake Pacific Coast League Ball Club, the game being a comedy of errors. The actors played in make-up, and the game was played before several thousand people. Most of the cast upon closing will leave for California. Director Hayden remaining here to open a dramatic school, and Ancyn T. McNulty to handle the four cigar stands he owns; later he and W. A. Burnell may take out an act by the latter called "Back of the Hun Lines," which the U. S. Government has accepted to boost enlistments.

W. A. Sullivan.

### Plan Season in Jamestown

JAMESTOWN.—Celoron Park is open for the season under the management of the Coney Island Amusement Company. Many new attractions have been added; the Eagles Band gives daily concerts, and the theater is running musical comedy. Plans are under way to bring the Pauline MacLean Stock company to the Park for the summer. The MacLean company played a continuous engagement at the Samuels Theater in Jamestown last winter, and it is at the request of hundreds of their friends that efforts are being made to secure them for the season. Billy Elwood, who was to have managed the Celoron Theater, died suddenly at Harrisburg, Pa., June 3. For the present Mr. Mansfield, publicity director of the Coney Island Amusement Company, is acting as manager of the theater.

A. L. Langford.

### Summer Stock in Ontario

HAMILTON.—Lyric Players opened a season of summer stock at the Lyric Theater June 3. Conditions due to the war led to a transfer from the Temple Theater, which for eight years has been used for stock. "Cheating Cheaters" was the opening bill, and earned the praise of a large audience. Lotus Robb is the leading woman, ably assisted by Malcolm Fassett in the principal male role. Many floral tributes went over the footlights. Cyril Raymond, a newcomer to Hamilton, is the stage director.

### Aiston and Wood Buy Play

Arthur C. Aiston and William Wood have purchased from James Kyle McCurdy all right, title and interest in "A Little Girl in a Big City," which already has enjoyed four seasons of popularity, and will open its fifth tour late in August. They also will send out "Mrs. Wiggs of the Cabbage Patch" again, starting its season about the same time.

### New One in Chicago

CHICAGO.—At the Wilson Avenue Theater week June 9, "The Brat," Maud Fulton's play, which recently enjoyed a successful run at the Colonial Theater. Olive Templeton took the role of Miss Fulton. June 17, premiere of a new play, by Jack Lait, entitled "The Bohemian."

Atkins.

### Stock for Nashville

Nashville, Tenn., is to have a Summer season of stock. Jimmie Hodges, who is favorably known in this city, is to manage the venture. The Orpheum Theater is to be taken over by Hodges, who is getting his people together. The exact date has not been given, nor has it been announced what attraction will be first presented.

### HALIDAYS STOCK IN CLEVELAND

#### Open at Prospect Theater in "The Cinderella Man"

CLEVELAND.—Jack Haliday and Eva Lang will open a stock season at the Prospect Theater, on July 18, with "The Cinderella Man." They arrived in New York last Monday from China, after two years in the Orient with T. Daniel Frawley. They went at once to Cleveland. Others in the company will be Robert Craig, Edith Campbell Walker, Margola Gilmore, Antoinette Rochte, George Leifingwell and J. Hooker Wright. Two new plays from the pen of Robert McLaughlin probably will be tried out during the season.

### Musical Stock Closes

The final week of summer grand opera in the Alvin Theater opened on Monday with the presentation of "Verdi's stirring and popular 'Aida.'" Riccardo Martin appeared as Rhadames and Florence Easton as Aida. "Aida" was repeated Wednesday matinee and Thursday and Saturday nights. "Martha" was presented Tuesday, Wednesday and Friday nights. The company will open in Philadelphia on Monday, June 17, at the Academy of Music in "Trovatore." Harry Davies, who made it possible for summer grand opera to be presented at popular prices in Pittsburgh, was the recipient of numerous congratulations for his satisfactory work in catering to the music lovers of the Steel City. The large audiences at all of the performances and the generous applause accorded the singers fully attested this.

### Closes in Winnipeg

WINNIPEG.—The Permanent Players finished their season June 8 with "The Big Idea." The members disbanded to various points of the compass, Anne Bronough, leading woman, going to New York; Frank Camp, leading man, to Detroit; Del. McDermid, W. H. Wilder, Elenor Brent and George Secord leaving for a barnstorming tour through Manitoba and Saskatchewan. Wm. Powell goes to his summer home in Grayling, Mich.; Fred Kirby will go into vaudeville for the summer season; Marie Steffus, ingenue, goes to her home in Dayton, O. Fred Cummings, Blanche Chapman and Mr. and Mrs. Wm. Hummel will spend their vacation in Winnipeg. Other members of the company are undecided as to their plans.

George E. McCathion.

### Present Farce Comedy

SEATTLE.—"Facing the Music," a farce-comedy, was presented by the Wilkes Players week June 2. Grace Huff and Ivan Miller in the leading roles played with their usual ability. They were given splendid support by Ruth Renick, Jane Darwell, Fanchon Everhart, George Barnes, Henry Hall, George Cleveland and Norman Fensier. The theater orchestra, under the direction of Charles Lombard, rendered a very enjoyable musical program. "Merely Mary Ann" week June 9. Good business.

Caroline Mendell.

### Robins Players

Royal Alexandra: The Robins Players in "Cheating Cheaters" played to fairly good attendance. This play suits the members. Thos. Jackson as Wilson does a fine piece of character work. Mr. Weldon as Verdi is splendid. Miss Caruthers as Grace is very breezy, and Miss Travers, as usual, scores as Nell. Miss Neilson, radiant and beautiful, makes Ruth very human and interesting.

### Get Fulton for Summer

Mrs. Henry B. Harris has turned over the Fulton Theater to the Actors and Authors' Theater until the beginning of the next regular season, thus assuring the organization of a place in which to present the diversified bills it has in contemplation. Sam Wallach, Mrs. Harris' brother, will not hereafter actively manage the house, although he will continue in an advisory capacity.



## WITH STAGE PLAYS AND PLAYERS

### ACTORS' EQUITY ASSO'N

Contract Fair to Managers—Growth Abroad

Members of the A. E. A. Are Most Earnestly Urged to Immediately



Send Reliable Addresses to the Office of the Association

The last meeting of the Council was held in the association rooms, 608 Longacre Building, June 11, 1918. The following members were present: Messrs. Francis Wilson (presiding), Connelly, Stewart, Mitchell, Mills, de Cordoba, Christie, Arliss, Coburn, de Angelis, Kyle and Stevenson, and Misses Ware and Emmett. New members—New York Office: Nana Bryant, Eddie Cassidy, Laura Cleaver, Kate Lester, Agnes Lotus, Elenor Martin, Frederick Moore, Maude Dickerson Nolan, Charles L. Norman, Carl Randall, Alydia Rogers, Bertha F. Seifert, Mae Thorne, Mildred Warren, John J. Burke (re-elected). Chicago Office: Charles T. Hart, Gertrude Gilbert Hart, Warren Wade.

Every organization of persons who work with their hearts and minds must aspire to an ideal quite as much as it observes the practical if it would prove worthy of the greatest faith. When a member states that the A. E. A. never really enlisted his confidence until it collected half a week's salary for him he fails to compass its higher function. The chronicler of this column recalls an occasion in the old Actors' Society when a member who was smarting from an arbitrary and unjust humiliation at the hands of a certain powerful firm of producers exclaimed to a man who is now on our Council: "I am so helpless alone. Why should we not have a just and fearless association of actors who could firmly resent the imposition on an artist in such a case?"

The answer to this question came in the form of the A. E. A., which has improved the general consideration for actors to such a degree that its existence would be more than justified if it took no part in recovering money due and owing to its members.

A letter from a member residing in London says: "The Actors' Association here, emulating the A. E. A., is going ahead by leaps and bounds."

To say the least, it is interesting to note that one individualistic manager, who is a congenial rebel, after pronouncing our purpose to be necessary and fair refused to support the adoption of a uniform contract, saying: "I'll not use your contract till I'm forced to." But this selfsame willful manager, having had numerous experiences in courts of law, is now quite ready to avail himself of the advantages of arbitration as espoused by us.

Mr. Gilmore, the executive secretary, has been authorized to have a system of bookkeeping installed in our office which will be a more complete check on our increasing affairs, and at the same time enable the status of any and everything to be seen at a glance.

"The actors of the A. E. A. ought to do more to help the manager." Such is the remark credited to a multifarious producer who was asked why he does not abide by the U. M. P. A. A. E. A. contract. A judge who was probably unfamiliar with the extraordinary elements of the theatrical business recently scorned the contention of a defendant manager that arbitration as provided in this same contract should have been resorted to before coming to court. He declared the contract to be so much in favor of the manager that arbitration would be absurd, and he deplored the necessity of any actor having to sign it.

Imperfect as the contract may be, it is suitable, in the main, to our province now. The judge's opinion, however, is a sure refutation of the charge that the association is imposing hardships upon managers. Pay your May dues.

By Order of the Council.

### Change Title of Play

"Oh! What a Night!" the title of the new musical play written by Harry Delf, which will be produced by Joseph Klaw in the fall, has been abandoned in favor of "Some Night." The reason is that the original title has already been used.

### New Keith Theater

B. F. Keith's New York Theater Corporation, Inc., 1564 Broadway, New York, Paul Keith, president, has had plans prepared for the construction of a new four-story fireproof theater building, about 100 x 200 feet, to cost about \$400,000, in Newark, N. J. William H. McElhatrick, 701 Seventh avenue, New York, is architect.

### Miss MacDonald at Palace

Christie MacDonald, one of the foremost singers of light opera in our generation, returned to the stage after a retirement that followed her great success in "The Spring Maid" and "Sweethearts," and was featured at the Palace in a musical fantasy called "Cupid's Mirror," assisted by Irene Rowan and William Haig. Keith vaudeville will control her public appearances for a long time to come, as her popularity in trial weeks preliminary to her Palace debut prove her to be more popular with the lovers of music and song than ever before.

Hobart Bosworth appeared as Wolf Larsen in his splendid dramatization of Jack London's "The Sea Wolf," the presentation of which in every way is notable. Jack Wilson, the blackface comedian, assisted by Benn Barr and Gladys Moffatt, put over his impromptu revue in the way that vaudeville fans never fail to enjoy. Herbert Williams and Hilda Wolfus with present their comedy hit, "Hark! Hark! Hark!" Albertina Rasch, the premiere danseuse, offered a new dancing feature assisted by Constantin Kobelloff.

Regina Connelli and Ruby Craven presented John Reed's pretty playlet, "Moon-down," one of the successes staged by the Washington Square Players. Miss Connelli and Miss Craven do it so well that Keith vaudeville has booked them for two years. Donahue and Stewart in "Natural Nonsense," Rath Brothers and Karl Tummy's Pets completed the bill.

### Births

ROLLENS—A daughter was born to Mr. and Mrs. Jack Rollens (Edna Payne) at Hollywood, Cal., on June 1.

### Deaths

EDDY—Jerome Eddy, America's oldest press agent, died last Friday at his home in Brooklyn, at the advanced age of 83. Mr. Eddy was 20 years old when he came to this city. He was secretary to Mayor Havemeyer, and among the stars for whom he did publicity work were Joseph Jefferson, Mary Anderson, Edwin Booth, Lawrence Barrett, Mlle. Rhea and Charles Jefferson. "Eddy's Squib," a press sheet he conducted, furnished copy in newspaper offices all over the country. One daughter, Mrs. Belle Eddy Storm, survives.

GILMORE—Dwight O. Gilmore, aged 80, owner of the Court Square Theater and other theater properties in Springfield, Mass., died last Monday. He was the city's largest individual taxpayer, was a large owner of business real estate and was rated as several times a millionaire. He was mayor in 1899. At one time it was his habit to take tickets at the door of his theater. He was a native of Stafford Springs, Conn. He was unmarried and leaves no near relatives.

MOFFATT—Clinton W. Moffatt, theatrical producer and agent, died June 6 of accidental poisoning by illuminating gas, in his home, at 229 West Ninety-seventh Street, New York City. He had been ill quite a while, and it is thought that while suffering a heart attack he disconnected a gas tube and was asphyxiated before he could summon help. Mr. Moffatt was born in Brooklyn forty-five years ago, and began his theatrical career twenty-five years ago as treasurer with Augustin Daly. His wife and a son survive.

### War Relief's Great Work

The especial service which the theatrical profession has to give to our men in uniform, both "over there" and "over here," is entertaining them in their leisure hours when the little devils of loneliness and homesickness are most dangerous. General Pershing has asked that this work be done, and it is a significant thing that the deep and psychological power of amusement is recognized in this big and positive way, and the response which the theater is making to the heavy demands upon it is only another contribution to the great work the people of the theater are doing for the war.

The Stage Women's War Relief is not only sending units for the Overseas League as fast as it can get them ready, but is running a booking office from which camps, hospitals and Y. M. C. A. huts are supplied with entertainment, all volunteer services given by the men and women of the theatrical profession. It also is running a Sunday night theater, free, for men in uniform. These entertainments began at the Playhouse, which was given to the Stage Women's War Relief by Miss Grace George, through the courtesy of William A. Brady and A. O. Brown.

The Entertainment Bureau of the Stage Women's War Relief is supplying entertainment for the various cantonments in the vicinity of the city every night in the week. During the past week the schedule was carried into effect as follows:

Sunday, Camp Upton, Knights of Columbus hut; Patsy O'Connor Henshaw, captain; Minola, for the aero squadron; Pauline Seymour, captain.

Tuesday, Bay Shore, Long Island; Grace Leigh, captain.

Wednesday, Camp Upton; Mabelle Adams, captain.

Thursday, Camp Mills and Westbury, Long Island; Patsy O'Connor Henshaw, captain.

Friday, Pelham Bay Training Station; Grace Leigh, captain.

On Tuesday of the past week the Gamut Club unit began a tour of the tidewater district camps at Norfolk, Va., continuing until Sunday next.

### The Bill at Brighton

The Fourth Annual June Revel was the attraction at the New Brighton, with Sophie Tucker and Nina Payne the two bright spots on the bill.

Miss Tucker appeared with her Five Kings of Syncope. Her songs are selected from the biggest current hits, are genuinely entertaining and devoid of cheap appeal.

Nina Payne, exponent of the choreographic art, offered her original "Character Studies in Dance." Her program consists of unusual rhythmic impressions, each of which tells a story as distinctly as though it were printed in a book. The act is interesting from a scenic standpoint, the pictorial settings being striking combinations of color.

The rest of the bill included the Watson Sisters in songs and "personal" comedy; the Arnaut Brothers, grotesque clowns; James Watts, with Rex Storey, in a travesty on classic dancing; Clarence Oliver and Georgie Oip in Hugh Herbert's symbolic comedy-drama, "Discontent"; Frank Ward, Carl Rosini and company and the Four Portia Sisters.

### PERSONALS

FRANK H. BROOKS, for five years connected with the editorial department of "The Dramatic Mirror," has resigned to accept a position with the publicity department of the League to Enforce Peace, of which ex-President Taft is the head, and President Lowell, of Harvard, is chairman of the Executive Committee. The headquarters of the League are 70 Fifth Avenue, New York.

GEORGE ANDERSON, the actor, has arrived safely in France, according to a card received from the actor. Anderson is a member of Company D, 103th Machine Gun Battalion, 27th New York Division, American Expeditionary Forces.

E. L. KONEKE, of New York City, general manager of the Wilmer and Vincent theatrical interests, has completed a tour of inspection of the theatres on the company's chain in Pennsylvania, including houses in Harrisburg, Reading, Altoona, Easton and Allentown. During his trip Mr. Koneke attended the meeting of the Central Theater Managers' Association.

LOUISE MULDERER is playing the part of the German spy in "The Man Who Stayed at Home," at the Forty-eighth Street Theater.

LYALL SWETE has been engaged by Adolph Klaber for an important part in the Arnold Bennett comedy, "Helen With the High Hand," which will be given some time during the early Summer in Washington, D. C.

ANDREW TOMBS, leading comedian of "Flo Flo," at the Cort Theater, has been writing one-act vaudeville comedies. He has sold two of them to his old time friend and manager, Charles B. Maddock, for early production.

JOHN KING and Vaughn Comfort have been engaged for Neil O'Brien's Minstrels, beginning in August. They are well known in vaudeville.

GALWEY HERBERT will play his original part, Capt. Cornelius Keys, in "Seven Days' Leave" next season. The company will open in Washington in August, then go direct to Chicago and other principal cities.

SHELLEY HULL is now leading man with "Ruth Chatterton" in "Come Out of the Kitchen." Mr. Hull is replacing Bruce McRae, who in turn is rehearsing in David Belasco's production of "Daddies."

LEO CARRILLO will visit the shipyards of the Pacific Coast this summer under the auspices of the National Marine League for the purpose of entertaining the workers in them.

MISS PATSY de FOREST has been engaged for the part of Ermintrude D'Albert in the Chicago company of "Maytime" now at the Broadhurst Theatre for the remainder of the summer.

GRACE KEESHON, who is appearing with Al Jolson in "Sinbad" at the Winter Garden, has been selected as the model for the dancing girl to be placed atop of the band stand at the International Exposition which opens in the Bronx on June 29.

VIOLET BARNEY has been engaged for Florence Moore's part in "Parlor, Bedroom and Bath" for the coming season.

LEO DITRICHSTEIN has achieved a fresh distinction. He has been notified of his election to membership in the Société d'Histoire Internationale, whose membership includes only those who have gained great success in one of the arts. Its headquarters are in Paris.

WALTER KINGSLEY, press representative of the Keith theaters, is vacationing at Atlantic City, where he will remain for two weeks.

PEGGY WOOD, prima donna of the "Maytime" company, which has been replaced temporarily by the Chicago company, will leave New York on Friday for three weeks in the Maine woods.

### Automobile Accident Fatal

Mr. and Mrs. Harry Huber and Mr. and Mrs. Jose Leo were motoring in the vicinity of El Dorado, Kan., one day last week, when a break in the steering gear caused the car to overturn. Leo was killed instantly and Huber died three hours later. Mrs. Huber (Pauline Brimonte) escaped with minor injuries, but Mrs. Leo was quite seriously injured, though not fatally. All were members of Schnitz Seymour's Midnight Follies company. Leo was well known as a member of the Leo family of acrobats.

## THE BROADWAY TIME TABLE

FOR WEEK ENDING JUNE 22

Theater	Play	Date of Production	Number of Performances
Astor	Rock-a-Bye Baby	May 22	38
Booth	Seventeen	Jan. 21	177
Broadhurst	Maytime	Aug. 16	357
Casino	Fancy Free	April 11	85
Cohan	The Kiss Burglar	May 9	51
Cohan and Harris	A Tailor-Made Man	Aug. 27	373
Cort	Flo-Flo	Dec. 20	226
Eltine	Business Before Pleasure	Aug. 15	369
44th Street	Hearts of the World (film)	April 5	90
48th Street	Man Who Stayed at Home	April 3	94
Globe	Hitchy-Koo, 1918	June 8	20
Liberty	Going Up	Dec. 23	219
Lycium	Tiger Rose	Oct. 3	309
Maxine Elliott	Eyes of Youth	Aug. 22	362
New Amsterdam	The Rainbow Girl	April 1	80
Princess	Oh, Lady! Lady!	Feb. 1	166
Republic	Parlor, Bedroom and Bath	Dec. 24	222
Shubert	Getting Together	June 3	16
Winter Garden	Sinbad	Feb. 14	165



## THE PICTURE AND IDEAS FOR PLAYING IT

### "Viviette"

#### THE PICTURE

Five-Part Drama Based on William J. Locke's Story. Scenario by Julia Crawford Ivers. Produced by Paramount. Starring Vivian Martin. Supported by Eugene Pallette, Harrison Ford, Clara Whipple, Kate Toncray and Donald Blackmore. Directed by Walter Edwards.

#### Values

Entertainment ..... Very Good  
Story ..... Good  
Acting ..... Good  
Photography ..... Good  
Technical Handling ..... Good  
Settings ..... Good  
Moral Effect ..... Wholesome

#### Points of Interest

Drama of remarkable human conflict. Tense situations. Sustained interest. Altogether a powerful story. Pleasing work of star. Remarkable playing of Eugene Pallette. Sympathetic direction.

#### Story and Production

William J. Locke's story has been developed into an absorbing drama. Vivian Martin plays Viviette, an impulsive little coquette and the ward of Mrs. Ware. Viviette flirts with Dick Ware, a strong, primitive sort of chap who loves the outdoors. But when Austin Ware, his brother and a successful young lawyer, comes down from London, she coquettes with him. A third suitor, too, is in the offing, a silly Lord Banstead. Dick loves Viviette with an overpowering passion and, when he watches her flirtation with Austin, he is half prompted by insane jealousy to kill his brother. There is a powerful scene in the armory of the Ware Manor, in which a family duel of a hundred years before is acted out by the brothers to please the bantering Viviette. Here Dick secretly loads one pistol, offers his unsuspecting brother a choice, and goes through the make-believe duel. He tries to fire, but his pistol is the empty one. Then the brother discovers his loaded pistol, and, realizing the struggle going on within Dick's heart. But he himself loves another young woman, and it develops that Viviette, after all, loves Dick for his very primitiveness. So all ends happily.

The virile performance of Eugene Pallette as the brother, Dick, is a remarkable one, overtopping any individual bit of screen playing we have observed in weeks. Miss Martin is excellent, and Harrison Ford gives a satisfactory portrayal of Austin.

#### ADVERTISING IDEAS

"Viviette" is a picture which is up to the exhibitor to put across. One of the best features of the year, it will more than make good with right handling. It is Miss Martin's best vehicle of the year. Play up William J. Locke, the author and a writer of distinct charm. Place a pair of old-fashioned duelling pistols on view, with a card bearing the words: "Two brothers face each other with these for love of a girl in 'Viviette' at the ——— theater." Get book stores to co-operate with you on the Locke novel. Get out dignified letter announcements to your patrons after the suggestions in the special Paramount exploitation book. Give away heart-shaped cards, carrying the words: "Does it pay to flirt? See 'Viviette' at the ——— theater and find out." Paramount has prepared two one-sheets, two three-sheets and one six-sheet for the production.

#### Catch Phrases

"Does It Pay to Flirt?" "If Your Brother Was Your Rival for the Girl You Loved, What Would You Do?" "How Would You Choose From Three

The Picture Facts given under this head represent the judgment of our special staff

Harry A. Gibbs

Frederick James Smith

Fritz Tidden

Helen D. Reid

supplemented by that of

The National Board of Review

Any picture rejected by that board is not listed

Lovers? See How Viviette Does It at the ——— theater on ———." "Does Muscle or Brain Appeal Most to a Girl?" "Would You Fight a Duel for the Girl You Loved?"

#### MUSICAL PRESENTATION

Open with a polka, moderate time.  
T. Oh, Dick you always, a serenade.  
Dick sees girl crying, a minor waltz.  
T. Arrival of the favorite son, a gay dance.  
T. Trying to work it, a slow chant style.  
T. This is the beginning, rubato polka.  
T. And yet Kathryn, a nocturne.  
T. Ladies and gentlemen, a march.  
T. She threw her handkerchief, lively theme.  
T. Fire, damn you! a dramatic tension.  
T. God! the pistol, soft reverie.  
T. Mr. Ware would like to see you, minor waltz.  
T. Ask Mrs. Holroyd, a lively dance.  
T. Austin, I'll go, a serenade.  
T. I said I didn't love you, love theme.

### "The Only Road"

#### THE PICTURE

Five-Part Drama. Produced by Metro Pictures Corporation. Features Viola Dana, supported by Casson Ferguson, Monte Blue, Paul Legiew, Marie Van Tassel and others. Written and adapted by Geo. D. Baker and Albert S. Le Vain. Directed by Frank Reicher.

#### Values

Entertainment ..... Good  
Story ..... Fair  
Acting ..... Good  
Photography ..... Good  
Technical Handling ..... Good  
Settings ..... Good  
Moral Effect ..... Wholesome

#### Points of Interest

The portrayal of wild western life; Mexican cupidity; a very thrilling attempt at lynching the hero; the calm beauty of Viola Dana; a fair plot, with excellent supporting cast; all these go to round out a very good entertainment of this type.

#### Story and Production

Viola Dana is featured in a play having for its central idea the fact that she is the supposed dead daughter of a very successful ranchwoman. Brought up by an old leathery Mexican, she slaves from morn till night and sells vegetables. The villain, in the shape of Lupo, whose father alone knows the secret of her birth, waylays her on one of the vegetable trips and proceeds to make unwelcome love; the hero arriving just in time, steps to the maiden's assistance and the story begins. The villain's father confronts the mother with his knowledge and demands that his son be the happy man, and himself the happy father by incidentally taking in the rich mother's property.

All this does not prosper for Bob Armstrong, the hero, lives up to the Armstrong tradition, rescues the girl from

her home, dashes around the bend on horseback, leaving father and son to get up a mob and start a chase. The mob finds them asleep in the woods and agrees to scare the young man by a make-believe hanging, but shooting is indulged in, the sheriff catches up with things and forces the two to marry. But, after all, they find that this enforced marriage is just what they both want, so they live happily, the real mother is found, Bob's father is won over, Lupo and father are lost in the fadeout, and there is a good ending. Viola Dana looks and acts well as Nita, the lost daughter. She puts on boy's clothes during a couple of reels and looks still sweeter. A small part, Bianca, is splendidly done by Gertrude Short, a miniature Sis Hopkins.

#### ADVERTISING IDEAS

Viola Dana's name ought to be a good one for advertising purposes and should be made much of. Actual photographs of her as Nita would make an attractive lobby display.

#### Catch Phrases

"Which is Worst, Hanging or Marrying?" "Hanged in Haste and Married in a Hurry!" "Matrimonial vs. Hangman's Knots!"

#### MUSICAL PRESENTATION

Open with a slow Mexican theme.  
Title: Clara Hawkins, a neutral theme.  
Bob arrives, rather agitato.  
Lupo drops knife, a soft theme, intermezzo.  
Mother at grave, soft minor.  
Bob on steps, light, lively.  
Agitato at struggle for money.  
At Raymon's entrance, sombre.  
Bob at window, agitato.  
T. The Law takes a hand, slow, dramatic.  
As men approach, agitato to action.  
Catch shot.  
T. For a young man, soft neutral.  
T. For weeks Bob had not spoken, light.  
At Bianca on steps, change to another same.  
Lupo enters, dramatic.  
T. I don't care what my father will do, love theme.

### "The Firefly of France"

#### THE PICTURE

Five-Part Drama from the Story of Marian Polk Angellotti. Scenario by Margaret Turnbull. Produced by Paramount. Starring Wallace Reid, supported by Ann Little, Charles Ogle, Raymond Hatton, Winter Hall. Directed by Donald Crisp.

#### Values

Entertainment ..... Good  
Story ..... Fair  
Acting ..... Good  
Photography ..... Good  
Technical Handling ..... Good  
Settings ..... Good  
Moral Effect ..... Wholesome

#### Points of Interest

A war drama without gory battlefield scenes. Strong mystery spy story.

Wallie Reid as an aviator. Tense interest. Good direction. Admirable playing.

#### Story and Production

Wallie Reid plays Devereux Bayne, a wealthy young American who has served France as an aviator. Upon his return to America to train airmen of this country Bayne tells the story of a war medal he wears.

The visualized story relates his experience getting to Italy on a tramp steamer, his meeting with a beautiful young American girl and his adventures with Hun spies. Incidents apparently indicate that the girl is an agent of the Kaiser, particularly as an American secret service man on the steamer tells Bayne this.

Reaching Italy, Bayne crosses to France, following the young woman. He cannot bring himself to believe her a spy and does all he can to aid her escape from the secret service man, who continues to shadow the girl. They reach an old chateau in the war zone and come face to face with the secret service man, who with three others has reached the place first. Then the supposed secret service man reveals his identity as the leader of a gang of German spies. The girl, it develops, is endeavoring to locate a French aviator, who has mysteriously disappeared. The aviator, known as the "Firefly of France," has hidden himself in the chateau in order to escape from the Germans. There is a struggle between Bayne and the German agents, the American aids the escape of the girl and the French aviator and then, with fake war plans, gives himself up to the Germans. They pile Bayne into an automobile and race toward their lines. Challenged by a French sentry, Bayne calls out that the men are spies. At that moment a shell hits the car and later Bayne awakens in a hospital. He has supposed that the American girl is the sweetheart of "the firefly," but it proves that her sister in reality is the sweetheart. So Bayne wins the girl and a war medal.

The story has certain holes in its telling, but the acting and direction sustain the interest. Wallie Reid is excellent as the daring American. Ann Little gives a sympathetic portrayal of the girl and Charles Ogle presents a vigorous performance of the leader of the Hun agents. The settings are unusually atmospheric and the lighting of the various scenes admirable.

#### ADVERTISING IDEAS

"The Firefly of France" is based upon a story which ran serially in "The Saturday Evening Post." This will be of advantage to the exhibitor. Play up Wallie Reid's appearance as a war aviator, that the story is not one of greswome battlefield scenes, but a fascinating mystery spy romance involving a beautiful American girl. Place toy airplanes in shop windows with an attached card bearing the words, "See Wallie Reid as an American war aviator in 'The Firefly of France' at the ——— theater." The gloves, helmet, etc., of an aviator may be placed upon exhibition in your lobby. War curios would be of unusual interest, or you might construct a model biplane in your lobby. Paramount has prepared one six, two three, and two one sheets for the production.

#### Catch Phrases

"See 'The Firefly of France' and Witness How an American Sky Man Outwits the Boche." "He Saw an American Girl in Peril and He Staked His Life against German Brute Force." "What Would You Do if They Told You the Girl of Your Heart was a Hun Spy?" "When Yankee Pluck Meets German Brute Force, What Happens?"



**"Her Final Reckoning"****THE PICTURE**

Five-Part Drama by Jules Claretie. Scenario by Charles Whittaker. Released by Paramount. Features Pauline Frederick, supported by John Milern, Bob Cain, and Warren Cook. Directed by Emile Chautard.

**Values**

Entertainment ..... Good  
Story ..... Good  
Acting ..... Very Good  
Photography ..... Very Good  
Technical Handling ..... Good  
Settings ..... Very Good  
Moral Effect ..... Wholesome

**Points of Interest**

Pauline Frederick in a role made famous by the world's leading artists. The film adaptation of "Prince Zilah." A splendid production given to a strong and stirring drama.

**Story and Production**

For its screen version, Jules Claretie's famous drama has been called "Her Final Reckoning." But as "Prince Zilah" it will be recalled by many as the stirring vehicle of Sarah Bernhardt, Mme. Modjeska, Ellen Terry, Eleanora Duse and other world-famous emotional actresses. While in the film story Pauline Frederick brings to the role of the Gypsy Princess all the power, the fire and skillful characterization for which she has become so noted. The direction of Emile Chautard is splendid. He has done much towards creating a continued interest in the drama and has given it a beautiful production.

Marsa is the daughter of a gypsy mother and a Russian nobleman. She is naturally lovable—though wild—and in her extreme youth had had an unfortunate affair with a Count Menko, who, unknown to her, was married. Upon learning this, Marsa sent him away and in time loved deeply Prince Zilah and married him without revealing her past affair. On their very wedding day, however, he learns of it—and leaves her. Marsa is grief stricken, but later, through the aid of a mutual friend, the couple are reunited and begin a belated honeymoon.

**ADVERTISING IDEAS**

There are several points of importance to advertise in "Her Final Reckoning." First, of course, is Pauline Frederick's appearance in a strong, emotional role, while others are the screen adaptation of a famous French drama in which the world's most renowned actresses have appeared. The play was also novelized and has become well known in story form. Use the Paramount Press Book for newspaper stories and circularizing. Also make use of the two three sheets, two one sheets and one six sheet, which are very attractive. For lobby display, use portraits of Miss Frederick and production scenes with announcements of the production.

**Catch Phrases**

"Because She Did Not Confess Before Marriage Marsa Had Many Months of Unhappiness." "Her Final Reckoning" Came When a Dark Secret in Her Life Was Revealed." "She Fought For Her Honor, and Finally Won Out."

**MUSICAL PRESENTATION**

Open with a lively waltz.  
At Gypsy playing violin, slow romance.  
Title: During an attack, agitato.

T. A year, a minor waltz.  
Gypsies run uphill, a bolero.  
Marsa meets Zilah, a love theme, soft slow.

T. At Marsa's home, slow melody.  
T. An unwelcome visitor, agitato.  
Michael in garden, a waltz.  
T. And then I learned, agitato.  
Reception, a waltz.  
Marsa and Zilah in garden, love theme.  
Michael close up, dramatic.

T. The days went by, a serenade.  
T. Back to the home, love theme.  
T. I forgot to give you, an intermezzo.  
Marsa close up, love theme.  
T. Day by day, doctor read report, dramatic.

T. Forgive me, love theme.

**"The Voice of Destiny"****THE PICTURE**

Five-Part Drama by Clara S. Beranger. Produced by Pathe. Starring Baby Marie Osborne, supported by Jack Connolly, Morris Foster, Ellen Cassity and Howard Crompton. Directed by William Betram.

**Values**

Entertainment ..... Good  
Story ..... Fair  
Acting ..... Good  
Photography ..... Good  
Technical Handling ..... Good  
Settings ..... Good  
Moral Effect ..... Wholesome

**Points of Interest**

The work of the child star. A mystery story in which a dictaphone record reveals the identity of a murderer and saves an innocent man from the electric chair.

**Story and Production**

Little Marie Lind is the niece of the blind but wealthy Charles Lind. Marie's father, John Lind, has the management of the estate. He is a weakling and squanders much of the money, although he finally confesses to the elder Lind and resolves to live differently. The blind Charles Lind is hurt and angered by the other's duplicity. The day after the confession the blind man is found murdered and a quantity of jewels which he had hidden in a dictaphone case are discovered to be missing.

John Lind is arrested but breaks away from his captors and escapes. Meanwhile Griggs, a butler, comes under the suspicion of the police and they finally track him to a pawnshop, where he endeavors to dispose of some of the missing jewelry. A detective attempts to arrest him but he eludes the sleuth. The police shoot the fleeing man, however, and he is taken to a hospital in a dying condition.

Little Marie discovers the record on the dictaphone, which reveals the dead man as exclaiming, "What you, Griggs!" The police play the record in the hospital room of the dying man and he confesses. About this time John Lind gives himself up to the police but is, of course, vindicated by the butler's confession.

Baby Marie Osborne shines out of the story, which does not stand analysis.

**ADVERTISING IDEAS**

Play up the dictaphone idea, putting a machine on view in a window or your lobby. Drape a curtain so that a stuffed glove and a revolver project through it. Display some jewels with a card bearing the phrase, "Who stole the Lind jewels? See 'The Voice of Destiny' at the ——— Theater." Get out a card announcement with raised letters after the manner of literature for the blind. Pathe has prepared a six-sheet, a three-sheet and a one-sheet for the production.

**Catch Phrases**

"Whose hand came through the curtain and killed Charles Lind? See 'The Voice of Destiny' at the ——— Theater." "The victim's voice on the dictaphone revealed the real murderer." "Convicted by the voice of the dead on a dictaphone record." "How a child saved her father, unjustly accused of murder."

**"Mexico To-day"****THE PICTURE**

A series of twelve one-reel motion pictures taken in Mexico. Released by the Educational Films Corporation of America. The first five releases: 1, The Heart of Mexico; 2, Mexico's Floating Gardens; 3, The most Useful Plant in the World; 4, Pulque, the National Drink; 5, Necaxa, the Power House.

**Values**

Entertainment ..... Interesting  
Story ..... Good  
Acting ..... Natural  
Photography ..... Good  
Technical Handling ..... Good  
Settings ..... Very Good  
Moral Effect ..... Wholesome

**Points of Interest**

Interesting and up-to-the-minute pictures of the Mexico of today. Good photography, excellent choice of scenes, instructive and well written captions. Educational travel series of remarkable interest.

**Production**

The popular conception of Mexico is a place of bandits and cactus. "Mexico Today" shows how modernized and grown up is the civilized portion of the country and, at the same time, how picturesque and primitive are certain elements of it. The first reel shows Mexico City and its cosmopolitan street throngs, its places and its public buildings erected on the very sites of the ancient Aztec Palaces. The second reel presents the picturesque floating gardens, where the fruits and produce are raised for Mexico City. The third reel presents the Century plant, which furnishes Mexicans with practically everything required in life, from fiber for clothing, and needles to do the sewing, to food and drink. Mexicans even use the plant in the construction of their huts and in repairing their roads. The Century plant also provides Mexico with a sap which is made into the national drink, pulque. One reel concerns itself with pulque and its quaint manufacture. The fifth reel presents the heights of Necaxa, where water power is transferred into electricity for much of Mexico, being transported by cables 100 miles to Mexico City.

**ADVERTISING IDEAS**

These one-reels will prove of unusual interest in balancing a program. They are, first of all, alive and up-to-the-second. Exhibitors should feature them strongly. Mexican sombreros, etc., can be utilized by exhibitors in window displays to create interest in the series. Make it clear that the pictures were taken by George D. Wright, a young American who lived for twenty years in Mexico.

**"Midnight Madness"****THE PICTURE**

Five-Part Drama. Produced by Bluebird. Story by Elliott J. Clawson. Features Ruth Clifford, supported by Kenneth Harlan, Harry Van Meter, Claire Du Brey. Directed by Rupert Julian.

**Values**

Entertainment ..... Very Good  
Story ..... Good  
Acting ..... Very Good  
Photography ..... Good  
Technical Handling ..... Good  
Settings ..... Good  
Moral Effect ..... Wholesome

**Points of Interest**

An excellent mystery story with an abundance of thrills. Splendid work of Ruth Clifford and Kenneth Harlan with capable supporting cast make this production everything that's desired. Good settings throughout, beautifully directed and clear photography.

**The Story and Production**

Some rare jewels have been stolen from the museum where they were being exhibited. The thief, upon escaping was wounded in the left hand. Prentice Tiller, who is stopping at the same hotel as Gertrude Temple, overhears her conversation over the phone with a certain Mr. Molitor. He calls at her room posing as Mr. Molitor, to whom she is to deliver some jewels, but leaves upon the arrival of the real party, leaving his card with her and instructions where to meet him. The next day he is shadowed by Molitor's confederates and is made prisoner in an old church. Through sheer luck he escapes a horrible death and follows Molitor. He is arrested in the home of Simon Temple, Gertrude's uncle, as a thief, but at police headquarters soon establishes his identity. He is released and follows the band of crooks to Paris. Through a clever ruse he captures the master-crook and his gang, returns the jewels to their rightful owner and wins a wife.

Here is an exceptionally good mystery story, fast moving with plenty of thrills, good cast and wholesome story. To say it was directed by Rupert Julian, the producer of "The Kaiser, the Beast of Berlin," ought to be convincing.

**ADVERTISING IDEAS**

Have a man go about your neighborhood and distribute cards upon which is printed: "Who is Prentice Tiller? Have you seen him at the ——— Theater?" Have him act suspicious as though someone were following him. For your lobby display get a large black traveling bag; have a card made to read: "The jewels are in here—learn magic and they are yours. See 'Midnight Madness' and you will be convinced." If you can, get a glass show-case and put a sign in it, "Where are the jewels? Who is Prentice Tiller? See 'Midnight Madness'."

**Catch Phrases**

"Who is Prentice Tiller?" "What Interest Did Tiller Have in the Jewels?" "Was it the Girl or the Jewels?" "Paris Master-crook Killed. Many Daring Burglaries which Baffled Paris Police Cleared Up by Mysterious Detective."

**"Shackled"****THE PICTURE**

Five-Part Drama by Lawrence McCloskey. Released by Paralta. Features Louise Glaum, supported by W. Lawson Butt, Charles West, Roberta Wilson, and Jack Gilbert. Directed by Reginald Barker.

**Values**

Entertainment ..... Good  
Story ..... Fair  
Acting ..... Good  
Photography ..... Good  
Technical Handling ..... Good  
Settings ..... Good  
Moral Effect ..... Wholesome

**Points of Interest**

Louise Glaum's performance in an appealing role. A story that holds the attention, though conventional in plot. An artistic production and beautiful scenery. A finely balanced cast.

**Story and Production**

In "Shackled" the long arm of coincidence plays a big part and the plot does not bear an original stamp and yet the interest of the spectator is aroused from the opening reel and held throughout the entire picture. For, though its story is not new, it is of popular type and it provides Louise Glaum with a role which permits her to do some good emotional acting. Here is a sympathetic character and she gets much out of it. She was given excellent support by W. Lawson Butt and Roberta Wilson.

The story concerns Lola Dexter, who is discarded by a weak and selfish man, Cosgrove, who leaves her to marry an unsuspecting wealthy society girl. Lola plans to make all men suffer, but finds herself unable to carry out her idea and is about to kill herself when stopped by Danfield, the father of the girl her betrayer had married. A friendship results and Lola becomes his secretary. She meets Cosgrove and sees he is neglecting his wife, who has lost her love for him. Lola is instrumental in separating the pair and finds happiness herself by marrying Danfield.

**ADVERTISING IDEAS**

Advertise the fact that Louise Glaum is appearing in a new sort of role. Her admirers will be interested in her work and will want to see her other than as a vampire. Display her photographs in the lobby and use placards describing the nature of the story. Make use of the paper prepared by Paralta and also see their Press Book for ideas in newspaper stories, etc.

**Catch Phrases**

"She Dropped Her Shackles and Became a New Woman." "When Deserted, She Thought of Revenge, but Decided to Live Honestly and was Beautifully Rewarded." "She Broke Loose from Her Shackles and Found She Could be Happy."



**"Hit-the-Trail Holliday"****THE PICTURE**

Five-Part Comedy Drama by George M. Cohan. Released by Paramount. Features George M. Cohan, supported by Marguerite Clayton, Russell Rosssett, and Richard Bartholmess. Directed by Marshall Neilan.

**Values**

Entertainment ..... Good  
Story ..... Very Good  
Acting ..... Good  
Photography ..... Very Good  
Technical Handling ..... Good  
Settings ..... Good  
Moral Effect ..... Wholesome

**Points of Interest**

The personality of George M. Cohan. His appearance in a screen version of his successful stage play. An appeal to patriotism and a plea for prohibition carried throughout the story.

**Story and Production**

"Hit-the-Trail Holliday" has been brought up to date for the picturegoers. It now boasts pro-Germans and an American flag and the first stanza of the "Star-Spangled Banner." These things were not found in the original work, but then, as a play, Mr. Holliday existed before the United States was at war, and Mr. Cohan, always up to the minute and with a decided hankering for the Stars and Stripes anyway, has brought them along to hit Mr. Holliday's trail of pro-hits.

This extensive use of the flag and Fourth of July fireworks has added to the original story, but in no way interferes with the forceful plea for trail-busters for prohibition. Some of the subtitles are decidedly amusing. The personality of Mr. Cohan dominates throughout the picture and he puts his accustomed "pep" into his characterization. As a whole, "Hit-the-Trail Holliday" provides excellent screen entertainment.

Holliday, a young bartender of renown, decides to quit serving "booze" and joins the forces of the prohibitionists in a small town. He saves a meeting of the worthy folk and gets many trail-hitters. He also succeeds in boosting a drink concocted to take the place of alcoholic liquids and makes the pretty daughter of the drink-inventor wealthy and later takes her on a honeymoon of trail-hitting, inspiring speeches.

**ADVERTISING IDEAS**

Feature George M. Cohan's name in all advertising. He is known as the author of "Hit-the-Trail Holliday" and the play was well advertised both in New York and out of town. Draw attention to the similarity of the play's theme to Billy Sunday's plea for trail-hitters and prohibition. Get the co-operation of prohibition parties in your town. Get the approval of men in the public offices and have plenty of stories in the newspapers. Use the material prepared in the Paramount Press Book and make use of the paper, the one, three, and six sheets and photos, cuts and mats on the production.

**Catch Phrases**

"See 'Hit-the-Trail Holliday' and Vote for Prohibition." "You Will Want to Hit the Trail if You Listen to Billy Holliday." "What Billy Sunday Did in His Tabernacle, Billy Holliday Does in the Picture, 'Hit-the-Trail Holliday.'"

**"The Claw"****THE PICTURE**

Five-Part Drama. Produced by Select. Features Clara Kimball Young, Supported by Milton Sills, Henry Woodward, Mary Mersch, Jack Holt. Directed by Robert Vignola.

**Values**

Entertainment ..... Good  
Story ..... Very Good  
Acting ..... Very Good  
Photography ..... Good  
Technical Handling ..... Good  
Settings ..... Very Good  
Moral Effect ..... Wholesome

**Points of Interest**

The presence of Clara Kimball Young. An especially fine performance by Jack

Holt. The scenes of the uprising of the African natives. A story that holds the interest throughout the five reels.

**The Story and Production**

Although the story of "The Claw" is founded upon a familiar theme, it is strong enough and of a popular type so that this fact becomes of slight consequence. It gives Miss Young sufficient opportunity to exert her singular acting skill, and it also affords chances for good work to the rest of the cast, all of whom grasp them for fine results, especially in the case of Jack Holt, who skillfully plays an unsympathetic role. The picture is given an estimable production in every way.

The scene is laid in South Africa, at the

photographs should, in these places, constitute the largest part of the lobby decorations. An effective stunt would be to decorate the lobby with artificial palms, and as far as possible give the impression that the picture has its locale in South Africa. Make your entrance resemble a jungle to the limit of your ability.

Dress your attaches in linen suits and the cork helmets that are always worn in torrid Africa. The newspapers will surely publish personal items concerning the star, and those able to will use mats or cuts made from her photographs. The presence of Milton Sills and Jack Holt in the cast should receive attention as they are quite well known. The stills contain considerable action, and besides placing

**Points of Interest**

Excellent acting by the entire cast, but that of Lucretia Harris, a colored woman, deserves special mention. The director has succeeded in establishing good atmosphere. The theme of uniting the families of the North and South generally has popular appeal.

**The Story and Production**

The story of "The Last Rebel" covers a period of fifty years, beginning at the time of the Civil War and coming down to the present day. The son and daughter of two proud families are betrothed, but when the war breaks out the man enlists with the Northern army, incurring such bitter hatred from his rebel fiancée that she marries another man. The action then jumps to the generation of the grandchildren of these two, who meet with the result that the man falls in love with the girl. She will have nothing to do with him, as she inherits the hatred of her forefathers for his family. Her fortune is gone and she is forced to seek employment, and in this the young man silently tries to help her in every way. She finally becomes desperate and is about to commit suicide when the fellow saves her from being attacked just as she is about to jump into the river. She abandons her unreasonable pride and finally marries him.

The best acting in the picture is done by Lucretia Harris, a typical colored "mammy." Her work is really remarkable and the role she plays is in constant sympathy with the onlooker because of her utter faithfulness and willingness in sacrifice for her young mistress. The Southern scenes are well done and give a distinct impression of that part of the country. However, the story is hardly vigorous enough for five reels. As a consequence the picture has a tendency to let down the interest of the audience.

**ADVERTISING IDEAS**

A lobby display could be made of some old-time muskets of the Civil War period, set up with an American flag over them and a card attached reading: "The North and South Are United in 'The Last Rebel.'" If you can secure some Confederate money place it in a glass case with this sign: "After the Civil War These Bills Were No Good to the Proud But Bankrupt Rebel Family in 'The Last Rebel.'" You also might secure some tobacco leaves from some cigar maker for a small cost that placed in your lobby pasted on burlap would be effective. Have this sign near it: "The Shot and Shell of the Northern Armies Laid Waste All the Tobacco and Cotton Plantations of the South, and Cora Batesford in 'The Last Rebel' hated the North for the Havoc Its Armies Wrought on Carolina." Play up Belle Bennett and the fact that she again appears in an emotional role.

**Catch Phrases**

"The Inherited Hate of a Southern Girl Yields to the Love of a Northerner." "Would You Marry a Man Who Came From a Family Which You Had Been Taught to Hate?" "A Play of the North and South. With Belle Bennett in the Leading Role."

**"A Woman of Redemption"****THE PICTURE**

Five-Part Drama. Produced by World Film Corporation, Featuring June Elvidge with John Bowers. Supported by Charles H. Martin, Albert Hart, Alec Shannon, Marie Pagano. Story by Doty Hobart. Directed by Travers Vale.

**Values**

Entertainment ..... Good  
Story ..... Very Good  
Acting ..... Good  
Photography ..... Good  
Technical Handling ..... Very Good  
Settings ..... Good  
Moral Effect ..... Wholesome

**Points of Interest**

A story of the big woods with June Elvidge in the title role. John Bowers and "Al" Hart's excellent portrayal of their respective roles. Good acting of

Simple fun of the countryside as seen in "Slippery Slim—Diplomat" (Essanay)



Mugsy and Mose, Essanay's Marionettes, have a moment's respite in the trenches



Belle Bennett sits up with a wounded friend. A scene from "The Last Rebel" (Triangle). Joe King is the lucky invalid

time when the natives were engaging themselves in the uprisings that appeared serious for the time being. A young girl comes out to the desolate country, and soon after becomes engaged to the commander of the local troops, Major Kinsella. It becomes necessary for him to go into the interior to put down one of the negro marauding crusades, and while his troops are fighting them he is captured. Another man, who was in love with the girl, but who met with no response, deserts and comes back to the settlement and reports that Kinsella had been killed, accompanying his news with information that it was his rival's dying wish that he should take care of his fiancée. They are married, but shortly after the girl learns of the deception. Her husband tries to make reparation for his crime by rescuing the former lover, which he succeeds in doing, but is killed in the act. Reunited, Kinsella and the girl marry.

**ADVERTISING IDEAS**

Clara Kimball Young, of course, is the keystone of your advertising campaign. She is a strong drawing card in a great many communities, and the display of her name will fill a theatre. Her name and

some of them around the theater an attempt should be made to land them in the local papers.

**Catch Phrases**

"In Darkest Africa." "An Intensely Dramatic Story of Life in the Jungles of South Africa." "Clara Kimball Young, as Mary Saurin, is the Principal Figure in a Love Story in the Most Uncivilized Part of the World." "See What the Mark of the Claw Means."

**"The Last Rebel"****THE PICTURE**

Five-part Drama by Hapsburg Liebe. Produced by Kay-Bee and Released by Triangle. Features Belle Bennett, Supported by Walt Whitman, Lillian Langdon, Joe Bennett, Joe King, Lucretia Harris. Directed by Gilbert P. Hamilton.

**Values**

Entertainment ..... Good  
Story ..... Fair  
Acting ..... Very Good  
Photography ..... Good  
Technical Handling ..... Very Good  
Settings ..... Good  
Moral Effect ..... Wholesome



supporting cast and splendid photography. Wonderful exterior scenes of vast stretches of forest covered mountains. A well-staged production.

#### Story and Production

Gene Romaine, living with her father, Jacques, the fire warden for the Stanton Lumber Company, in the wilderness of Tall Pine Mountain, loves the mountain, and particularly its wonderful echo, which fires her youthful imagination and longing for romance. One day McDaniels, the "boss" of the Stanton Lumber Camp, comes to this part of the mountains, this being his first trip in three years. He is accompanied by his Indian wife, whom, he informs Jacques, he shall send back to her tribe as soon as he wishes to marry a white girl. The "Boss" is captivated by Gene, who in three years has blossomed into a pretty young woman. At first Gene is somewhat flattered, until he tries to kiss her. That night she overhears the Boss's proposal for her hand, her father's indignant rejection of the "squaw man," and McDaniels' subsequent threats thereupon to dismiss her father from the job. Knowing that this would break her father's heart she determines to sacrifice herself and pretends to love the Boss and be willing to marry him. Stanton, the owner of the company, has a son who is "going to the dogs" and in order to bring him to his senses he decides to take him to the lumber camp. He wires McDaniels that he will arrive in a few days and to make arrangements for himself and son. Finally more strenuous methods are taken and Tim is taken out into the woods and left there by his father to find his way back to civilization. While hunting for a way back, Tim hurts his foot and calls for help. His cries are heard by Gene, who has found refuge in the woods, thinking this the only way by which to rid herself of McDaniels and insure her father's happiness. Gene thereupon returns to the cabin, only to find her father dead. Finally McDaniels is killed by the Indian squaw and Tim and Gene are happily united, Tim's experience having made a man of him.

#### ADVERTISING IDEAS

Advertise the picture as having many unusual qualities, such as a good, wholesome story of lumber camp, and mention the beautiful scenes taken in the "big woods." Try to get the atmosphere of the big woods in your lobby display. Board over the ticket booth with rough boards, with bark on one side; these can be obtained at a small layout at any lumber yard. Also, if possible, decorate the balance of the lobby with twigs of pine trees. A store selling sporting goods would, undoubtedly be willing to co-operate with you and make a window display using stills from the production. Your local hardware store would be willing to co-operate with you by making a display of axes and cross-cut saws—these would all help along.

#### Catch Phrases

"She Loved a Man of Millions." "A Woman of Redemption," featuring June Elvidge and John Bowers at ——— Theater on ———. "She Was Willing to Forfeit Her Own Happiness for That of Her Father's." "Good-for-Nothing Redeemed by Mountain Girl."

### "The Soap Girl"

#### THE PICTURE

Five-Part Drama by Lewis Allen Browne. Produced by Vitagraph. Starring Gladys Leslie, supported by Frank Norcross, Harold Foshay, Ed Burns, Julia Swayne Gordon and Ed FAVOR. Directed by Martin Justice.

#### Values

Entertainment .....	Good
Story .....	Fair
Acting .....	Good
Photography .....	Good
Technical Handling .....	Good
Settings .....	Good
Moral Effect .....	Wholesome

#### Points of Interest

Gladys Leslie in an appealing and sympathetic role. The odd story of an advertising campaign that acted as a boomerang. Out of the ordinary photo-drama.

#### Story and Production

Miss Leslie plays Marjorie Sanford, daughter of a millionaire who has made his fortune in the manufacture of soap. She is loved by Richard Van Ruhl, scion of the old Van Ruhl family, but Mrs. Jacob Van Ruhl, head of the family and aunt of the young chap, will have none of the girl.

The elder Sanford, who has come to believe that advertising will do anything,

#### ADVERTISING IDEAS

"The Soap Girl" permits of a number of unusual advertising ideas. A life size cut-out figure of "the soap girl" in a bath-tub might prove an oddity. Plain cakes of soap can be displayed with a card bearing this phrase, "Soap almost prevented Marjorie Sanford from marrying the man of her heart. See how it happened in 'The Soap Girl' at the ——— Theater on ———." Get out cards shaped like a cake of soap, bearing an announcement of the film. Exhibitors might give soap bubble pipes to children.

#### Catch Phrases

"Has soap ever been a menace to Cupid?" "Suppose startling bath-tub pictures of your sweetheart appeared in

been carefully picked, and the members are well fitted to the roles they portray. A well-staged production with many good lighting effects and good photography.

#### The Story and Production

Doris Standish is a young girl betrothed against her will to a millionaire who is many years her senior. Many beautiful gifts have been sent to the apparently happy couple who are to be married the next day. The house has been watched by a gang of crooks of which Mary Butler is the brains. Just before the wedding the little girl revolts, and asks her maid, none other than the skillful Mary Butler, what she would do in such a case. Mary advises her to run away, knowing that while the groom and the other people in the house were hunting for the girl would be a good time to steal the jewels which she is after and make her getaway. Doris takes Mary's advice, and climbs out of a second-story window to the ground. Jimmy, who is waiting with the car, hustles her off. In the meanwhile it has been discovered that the bride has run away. The jewels are taken by Mary and her accomplice, and when they go to make their escape they find Jimmy gone. They take another car, but finally also seek shelter, by chance, in the same barn in which Doris and Jimmy have found refuge. Jimmy and Doris overhear their conversation, and Doris skillfully exchanges bags.

During the night Jimmy takes Doris to the meeting place of the gang, and puts her near the regular meeting room. He is about to go out when he meets Mary and another of the gang entering. They are happy that they made their getaway with the jewels, but are not easy with Jim. Doris is discovered by another of the gang, but leaves the house before she is made a prisoner. Her uncle and the millionaire are lured to the house and held for ransom. Doris comes to the rescue with the police. She embraces Jimmy when she finds out that he has been misled by the gang.

#### ADVERTISING IDEAS

Advertise this feature as a double attraction with Ella Hall and Priscilla Dean, each a star by themselves. Window cards worded to this effect will attract attention: "Which Woman?" come and decide for yourself at the ——— Theater," or "Would you like some one to pick your wife? Come and see 'Which Woman' at the ——— Theater." Get a facsimile of a marriage certificate. Paste it on a showcard with a picture of each of the stars, in big letters have, "Which Woman" at the ——— Theater." Newspaper publicity on this production will be a great help. Use cuts and stills wherever possible.

#### Catch Phrases

"Where Was the Bride? Who Stole the Jewels? 'Which Woman' at the ——— Theater." "Rather Love Than Riches." "Clever Girl Crook Blamed for Elopement." "Rich Girl Elopes with Crook." "Double Star Feature 'Which Woman' at the ——— Theater."

#### Trade Notes

W. J. HAGGERTY, manager of Triangle Philadelphia Exchange, has bought the rights to "Carmen of the Klondike," for Pennsylvania and Delaware.

GILSON WILLETS, widely known as a novelist, world traveler and scenario writer of the Pathé forces, returned last week from Los Angeles, where he has been preparing the story of the new "Hands Up" serial, starring Ruth Roland and George Chesebro.

HARRY CHARNAS, of Cleveland, has purchased the Ohio state rights to "Zangora."

LOIS MEREDITH, well-known star of stage and screen, is playing the leading feminine role opposite Jack Barrymore in the Paramount picture, "On the Quiet," now being produced at the Fifty-sixth Street studio of the Famous Players-Lasky Corporation, under the direction of Chet Withey. Miss Meredith had the leading female role in "Over the Top."

A. J. NELSON has been appointed special representative of General Film Company, with headquarters in New York. He formerly was manager of the Washington Exchange. Among other duties he will supervise the work of traveling auditors in the field.



Alma Rubens confronts Wallace MacDonald with the tell-tale evidence in "Madame Sphinx" (Triangle)

Clara Kimball Young relates a distressing event to the tennis players in "The Claw" (Select)

Carmel Myers in "The City of Tears" (Bluebird) attempts to prove that a cat and a dog can be friends — on the screen

thinks that he can apply the same methods to forcing his daughter into society. Bill boards, magazines and newspapers begin to appear with the Sanford campaign, which shows Marjorie in her bath using Sanford soap.

This proves the last straw to Mrs. Van Ruhl and she refuses to have anything to do with either Marjorie or her nephew. But Marjorie hits upon a plan that brings her around. She begins an advertising campaign booming "Van Ruhl Rum." Since society knows that the Van Ruhls obtained their start by trading rum to the Indians, the campaign reacts with a vengeance upon the society matron. While she has bitterly termed Marjorie "the soap girl," society now calls her "the rum woman." The campaign quickly causes Mrs. Van Ruhl to make peace with Marjorie and things end happily.

The story has a certain oddity despite its improbabilities. Miss Leslie, who is steadily advancing and is a young star of decided promise, shines charmingly. The rest of the cast is adequate. Exhibitors should play up the novelty, rather than any strength of the story and pound home the fact that it is individually one of Miss Leslie's best vehicles.

every magazine in America, what would you do?" "See the advertising campaign that was too successful in 'The Soap Girl' at the ——— Theater."

### "Which Woman?"

#### THE PICTURE

Five-Part Drama. Produced by Bluebird. Features Ella Hall and Priscilla Dean. Supported by Edward Jobson, Eddie Sutherland, Andrew Robson. Adapted from the story, "Nobody's Bride," in the "All Story Weekly." Directed by Todd Brown.

#### Values

Entertainment .....	Good
Story .....	Good
Acting .....	Very Good
Photography .....	Good
Technical Handling .....	Good
Settings .....	Very Good
Moral Effect .....	Wholesome

#### Points of Interest

Two stars, Priscilla Dean and Ella Hall, in an exciting story of a runaway bride and a clever girl crook. Many comical and sensational scenes are put over in high-class style. The supporting cast has



# DIRECTORY OF RELEASES

## COMEDIES

### CHRISTIE COMEDIES

6101 Sunset Blvd., Los Angeles  
One reel—every Mon. Features Betty Compson, Billy Mason, Margaret Gibson. Directed by Al. E. Christie.  
Apr. 15. Red Crossed.....1000 ft.  
Apr. 22. Here Comes the Groom.....1000 ft.  
Apr. 29. Somebody's Baby.....1000 ft.  
May 6. Regular Patsy.....1000 ft.  
May 13. Love and Gold Bricks.....1000 ft.  
May 20. Their Breezy Affair.....1000 ft.

### FAMOUS PLAYERS-LASKY

485 5th Ave., N. Y.  
(Arbuckle Comedies)  
Mar. The Bell Boy.....2000 ft.  
Moonshine.....2000 ft.  
(Mack Sennett Comedies)  
Apr. 22. Saucy Madeline.....2000 ft.  
May 6. His Smothered Love.....2000 ft.  
May 20. Battle Royal.....2000 ft.  
June 3. Love Loops the Loop.....2000 ft.  
June 17. Two Tough Tender Feet.....2000 ft.

### FIRST NAT'L EXHIB.

18 E. 41st St., N. Y.  
Two reels or more—eight pictures a year. Featuring Charles Chaplin.  
Apr. 1. A Dog's Life.....3000 ft.

### FOX FILM

130 W. 46th St.  
(Sunshine Comedies)  
Two reels—every other Sun. Directed by Henry Lehrman.  
Mar. 7. A Self-Made Lady.....2000 ft.  
Apr. 7. A Waiter's Wasted Life.....2000 ft.  
May 5. A Neighbor's Keyhole.....2000 ft.  
June 2. Wild Women and Tame Lions.....2000 ft.

(Mutt and Jeff Comedies)  
One reel—every Mon. Animated cartoons by Bud Fisher.  
Apr. 14. The Leak.....500 ft.  
Apr. 21. On Ice.....500 ft.  
Apr. 28. Helping McAdoo.....500 ft.  
May 5. A Fishless Cartoon.....500 ft.  
May 12. Occultism.....500 ft.  
May 19. Superintendents.....500 ft.  
May 26. Tonsorial Artists.....500 ft.  
June 2. The Sale of a Pig.....500 ft.  
June 9. Hospital Orderlies.....500 ft.

### GENERAL FILM

25 W. 44th St., N. Y.  
(Clover Comedies)  
The Wooing of Coffee Cake Kate.....1000 ft.  
He Couldn't Fool His Wife.....1000 ft.  
By Heck, I'll Save Her.....1000 ft.  
The Paper Hanger's Revenge.....1000 ft.  
From Caterpillar to Butterfly.....1000 ft.  
A Widow's Camouflage.....1000 ft.  
Love's Lucky Day.....1000 ft.  
Oh, the Women.....1000 ft.

### (Diamond Comedies)

Way Up in Society.....1000 ft.  
His Fatal Fate.....1000 ft.

### (Ebony Comedies)

The Porters.....1000 ft.  
A Milk Fed Hero.....1000 ft.  
Busted Romance.....1000 ft.  
Spoons.....1000 ft.  
The Bully.....1000 ft.  
Mercy, the Mummy Mumbled.....2000 ft.  
The Reckless Rover.....2000 ft.

### (Essanay-Chaplin Comedies)

Work.....2000 ft.  
A Woman.....2000 ft.  
The Tramp.....2000 ft.  
His New Job.....2000 ft.  
A Night Out.....2000 ft.

### (Snakeville Comedies)

When Slippery Met the Champion.....1000 ft.  
Snakeville's New Waitress.....1000 ft.  
Slippery Slim's Dilemma.....1000 ft.  
Slippery Slim's Inheritance.....1000 ft.  
Sophie Gets Stung.....1000 ft.  
Slippery Slim Diplomats.....1000 ft.  
Slippery Slim and the Claim Agent.....1000 ft.  
Slippery Slim's Stratagem.....1000 ft.  
A Hot Time in Snakeville.....1000 ft.  
Snakeville's New Sheriff.....1000 ft.  
A Snakeville Epidemic.....1000 ft.  
Sophie's Birthday Party.....1000 ft.

### GREATER VITAGRAPH

(Big V Comedies)  
One reel—every Mon. Featuring Montgomery and Rork. Directed by Larry Seaman.  
Apr. 22. Whistles and Windows.....1000 ft.  
Apr. 29. Flirts and Fakers.....1000 ft.  
May 6. Laws and Outlaws.....1000 ft.  
May 13. Spies and Spills.....1000 ft.  
May 20. Love and Lallies.....1000 ft.  
May 27. Romans and Rascals.....1000 ft.  
June 3. Sneakers and Snoozers.....1000 ft.  
June 10. Skids and Scalawags.....1000 ft.

### (Drew Comedies)

Apr. 22. Beautiful Thoughts.....1000 ft.  
Apr. 29. All for the Love of a Girl.....1000 ft.  
May 6. The Story of the Glove.....1000 ft.  
May 13. Fox Trot Finesse.....1000 ft.  
May 20. The Mysterious Mrs. Davey.....1000 ft.

May 27. Rooney's Sad Case.....1000 ft.  
June 3. Romantic Reggie.....1000 ft.  
June 10. A Case of Eugenics.....1000 ft.

### GOLDWYN

16 E. 42nd St., N. Y.  
(Capitol Comedies)  
Two reels—every other Monday—features "Smiling Bill" Parsons.  
May 6. Bill's Baby.....2000 ft.  
May 20. Bill's Predicament.....2000 ft.  
June 3. Birds of a Feather.....2000 ft.  
June 10. Matching Billy.....2000 ft.

### KING BEE COMEDIES

Longacre Building, N. Y.  
(Billy West Comedies)  
Two reels—1st and 15th of every month. Featuring Billy West. Directed by Charles Parrot.  
May 15. The Handy Man.....2000 ft.  
June 1. Bright and Early.....2000 ft.  
June 15. Straight and Narrow.....2000 ft.

### MUTUAL FILM

220 S. State St., Chicago  
(Strand Comedies)  
One reel—every Tuesday. Features Billie Rhodes.  
Apr. 30. Spotted.....1000 ft.  
May 7. Over the Garden Wall.....1000 ft.  
May 14. Her Terrible Time.....1000 ft.  
May 21. My Lady Nicotine.....1000 ft.  
May 28. Her Rustic Hero.....1000 ft.  
June 4. What the Wind Did.....1000 ft.  
June 11. By Fowl Means.....1000 ft.

### PATHE EXCHANGE

25 W. 44th St., N. Y.  
(Rolin Comedies)  
One reel—every Sun. Feature Harold Lloyd. Directed by Hal. Roach.  
Apr. 28. Hey There.....1000 ft.  
May 5. Kicked Out.....1000 ft.  
May 12. The Non-Stop Kid.....1000 ft.  
May 19. Two-Gun Gussie.....1000 ft.  
May 26. Fireman Save My Child.....1000 ft.  
June 2. The City Slicker.....1000 ft.  
June 9. Sic 'Em, Towser.....1000 ft.

### (Toto Comedies)

Two reels—one a month. Feature Toto, the Hippodrome Clown.  
Mar. 17. Fare Please.....2000 ft.  
Apr. 18. His Busy Day.....2000 ft.  
May 26. The Junkman.....2000 ft.

### PERFECTION PICTURES

64 E. Adams St., Chicago  
(Montgomery Flagg's Comedies)  
One reel—every other Sun.  
Apr. 10. The Art Bug.....1000 ft.  
Apr. 24. A Good Sport.....1000 ft.  
May 8. The Starter.....1000 ft.

### TRIANGLE

1457 Broadway, N. Y.  
(Keystone Comedies)  
Two reels—every Sun.  
Apr. 28. Mr. Miller's Economics.....2000 ft.  
May 5. I Love Charles Albert.....2000 ft.  
May 12. Mr. Miller Muddles Through.....2000 ft.  
May 19. Newspaper Clippings.....2000 ft.  
May 26. Are Wives Unreasonable?.....2000 ft.  
June 2. The Poor Fish.....2000 ft.  
June 9. Flapjacks.....2000 ft.

### UNIVERSAL FILM

1600 Broadway, N. Y.  
(Century Comedies)  
Two reels—released irregularly. Feature Alice Howell.  
May 29. Her Unmarried Life.....2000 ft.

### (L-Ko Comedies)

Two reels—every Wed. Feature Mack Swain, Gale Henry, Hughie Mack, Dave Morris.  
Apr. 17. A Rural Riot (Hughie Mack and Dave Morris).....2000 ft.  
May 1. Fathers, Sons and Chorus Girls (Dave Morris).....2000 ft.  
May 8. Her Movie Madness (Gale Henry and Hughie Mack).....2000 ft.  
May 15. Pretty Babies (Dave Morris).....2000 ft.  
May 22. Who's Zoo (Kathleen O'Connor and Rube Miller).....2000 ft.  
June 5. Merry Mermaids (Rube Miller, Dave Morris).....2000 ft.  
June 12. A Blind Pig (Eva Novak, Eddie Barry).....2000 ft.

### (Nestor Comedies)

One reel—every Mon.  
Apr. 22. The Stolen Keyhole (Harry Mann).....1000 ft.  
Apr. 29. It's a Cruel World (Gale Henry and William Franey).....1000 ft.  
May 6. A Kitchen Hero (Eileen Sedgwick).....1000 ft.  
May 13. New York—By Heck!.....1000 ft.  
May 20. The Bath House Scandal (Carter De Haven).....1000 ft.  
May 27. Who's Your Wife? (Gale Henry).....1000 ft.  
June 3. Home James (Kathleen O'Connor).....1000 ft.

June 10. Butter Again (Gale Henry, William Franey).....1000 ft.  
June 17. Passing the Bomb (Eileen Sedgwick).....1000 ft.

### (Star Comedies)

One reel—every Sat. Feature Eddie Lyons and Lee Moran.  
Apr. 20. The Tail of a Cat.....1000 ft.  
Apr. 27. The Guilty Egg.....1000 ft.  
May 3. Mum's the Word.....1000 ft.  
May 11. Whose Baby Are You?.....1000 ft.  
May 18. The Dodger.....1000 ft.  
May 25. The One-Horse Show.....1000 ft.  
June 1. A Ripping Time.....1000 ft.  
June 8. There Goes the Bride.....1000 ft.  
June 15. Stepping Some.....1000 ft.  
June 22. The Knockout.....1000 ft.

## EDUCATIONALS

### EDUCATIONAL FILM

729 7th Ave., N. Y.  
(Scenics)  
One reel—every Wed.  
Apr. 10. White Water and Windy Willie.....1000 ft.  
Apr. 17. Our Egypt of the Southwest.....1000 ft.  
Apr. 24. The Cruise of the Quikernell.....1000 ft.  
May 1. Tidbits of Travel.....1000 ft.  
May 8. What the Ice Age Left.....1000 ft.  
May 15. The Silent Wonderlands of the West, No. 1.....1000 ft.  
May 22. Following the Course of the Cayuse.....1000 ft.  
May 29. The Silent Wonderlands of the West, No. 2.....1000 ft.

(Ditmar's "Living Book of Nature")  
One reel—every other week.  
Apr. 22. Wild Goats and Sheep.....500 ft.  
May 6. Wild Babies.....500 ft.  
May 20. The Friendly Bee.....500 ft.

(Cartoons)  
Apr. 22. Vanity and Vengeance (Katzenjammer Kids).....500 ft.  
Apr. 29. Doing His Bit (Happy Hooligan).....500 ft.  
May 6. Der Two Twins (Katzenjammer Kids).....500 ft.  
May 13. His Last Will (Katzenjammer Kids).....500 ft.  
May 20. Der Black Mitt (Katzenjammer Kids).....500 ft.

FAMOUS PLAYERS-LASKY  
(Bray Pictographs)  
One reel—every Mon. Magazine on the Screen and Cartoons.  
Apr. 29. America's Sleeping Giants; Microscopic Revelations; Bray Cartoon.....1000 ft.

May 6. Americans Sleeping Giants; Ingenious Insects; Cartoon by Wallace Carlson.....1000 ft.  
May 13. Lumbering for Wartime; The Art of Animal Training; Cartoon by Earl Hurd.....1000 ft.  
May 20. War Garden Hints; American Rifles and Riflemen; Cartoon—Bray Studios.....1000 ft.  
May 27. Scenic Gems of America; Charting the Sky; Cartoon by Wallace Carlson.....1000 ft.  
June 3. War Garden Hints; Building the Liberty Hospital; Cartoon—Bray Studio.....1000 ft.  
June 10. Character Analysis; The Science of Weather Prediction; Cartoon by Earl Hurd.....1000 ft.  
June 17. Women in the World of Work; Scenic Gems of America; Beauty to Order; Cartoon by Wallace Carlson.....1000 ft.

(Burton Holmes Travelogues)  
One reel—every Mon. Travels Around the World.  
Apr. 29. Our Filipino Fighting Force.....1000 ft.  
May 6. The Philippine National Guards.....1000 ft.  
May 13. The Klondike Today.....1000 ft.  
May 20. Oblin: The Switzerland of British Columbia.....1000 ft.  
May 27. On the Beach at Waikiki.....1000 ft.  
June 3. The Melting Pot of the Pacific.....1000 ft.  
June 10. To-Day in Samoa.....1000 ft.  
June 17. Yesterday in Samoa.....1000 ft.

FOURSQUARE PICTURES  
729 7th Ave., N. Y.  
A Trip Through China (4 parts).....7600 ft.

GENERAL FILM  
25 W. 44th St., N. Y.  
(Essanay Scenics)  
One reel—every week. Scenics of North America.  
Banff National Park.....1000 ft.  
The Great National Industries of Canada.....1000 ft.  
Water Powers of Western Canada.....1000 ft.  
Grand Canyon of Arizona.....1000 ft.

## (Progressive)

On a Fox Farm (Educ.).....1000 ft.

## PATHE EXCHANGE

25 W. 45th St., N. Y.  
(Scenic and Educational)  
One reel—every week. Science, Art and Educational.  
Apr. 28. Picturesque Wales—Llangollen (Trav.) and Picture Spots in England (Trav.). Split reel colored.....1000 ft.  
May 5. Our Fighting Ally—The Tank (Educ.).....1000 ft.  
May 12. Britain's Bulwarks No. 1; Women Munitioners of England (Educ.).....1000 ft.  
May 19. Strange Animals from Many Climes (Educ.).....1000 ft.  
May 26. Britain's Bulwarks No. 2; Messines and Its Irish Captors (Educ.).....1000 ft.  
May 26. Britain's Bulwarks No. 3; Hardships of the British Army on Its way to Bagdad (Educ.).....1000 ft.  
May 26. In Southernmost Russia (Sc.).....1000 ft.

June 2. Britain's Bulwarks No. 4; How England Treats Her Prisoners (Educ.).....1000 ft.  
June 9. Britain's Bulwarks No. 5; With the Drifter and Mine Sweeper in the Danger Zone.....1000 ft.  
June 9. Yosemite in Winter (Sc.).....1000 ft.

June 2. Britain's Bulwarks No. 4; How England Treats Her Prisoners (Educ.).....1000 ft.  
June 9. Britain's Bulwarks No. 5; With the Drifter and Mine Sweeper in the Danger Zone.....1000 ft.  
June 9. Yosemite in Winter (Sc.).....1000 ft.

June 2. Britain's Bulwarks No. 4; How England Treats Her Prisoners (Educ.).....1000 ft.  
June 9. Britain's Bulwarks No. 5; With the Drifter and Mine Sweeper in the Danger Zone.....1000 ft.  
June 9. Yosemite in Winter (Sc.).....1000 ft.

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June 9. Britain's Bulwarks No. 5; With the Drifter and Mine Sweeper in the Danger Zone.....1000 ft.  
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June 9. Britain's Bulwarks No. 5; With the Drifter and Mine Sweeper in the Danger Zone.....1000 ft.  
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June 9. Britain's Bulwarks No. 5; With the Drifter and Mine Sweeper in the Danger Zone.....1000 ft.  
June 9. Yosemite in Winter (Sc.).....1000 ft.

June 2. Britain's Bulwarks No. 4; How England Treats Her Prisoners (Educ.).....1000 ft.  
June 9. Britain's Bulwarks No. 5; With the Drifter and Mine Sweeper in the Danger Zone.....1000 ft.  
June 9. Yosemite in Winter (Sc.).....1000 ft.

June 2. Britain's Bulwarks No. 4; How England Treats Her Prisoners (Educ.).....1000 ft.  
June 9. Britain's Bulwarks No. 5; With the Drifter and Mine Sweeper in the Danger Zone.....1000 ft.  
June 9. Yosemite in Winter (Sc.).....1000 ft.



June 16. Say, Young Fellow (Douglas Fairbanks).....5000 ft.  
June 16. Hit-the-Trail-Holiday (Geo. M. Cohan).....5000 ft.

### FIRST NAT'L EXHIB.

18 E. 41st St., N. Y.  
Five or more reels—rel. irreg. Features Barbara Castleton, Josephine Whittell, Lois Wilson, Bert Lytell, Mitchell Lewis, Elmo Lincoln, Enid Markey.  
The Sin Invisible (Mitchell Lewis).....6000 ft.  
Tarsan of the Apes (Enid Markey).....8000 ft.  
Passing of the Third Floor Back (Sir Forbes Robertson).....5000 ft.  
My Four Years in Germany.....10,000 ft.

**Petrova Pictures (Mme. Petrova)**  
April—The Life Mask.....5000 ft.  
June—Tempered Steel.....5000 ft.  
—Patience Sparhawk.....5000 ft.

### FOURSQUARE PICTURES

729 7th Ave., N. Y.  
Five or more reels—rel. irreg. Features Gertrude McCoy, Irene Fenwick, Mitchell Lewis, Ruth Roland, Doris Kenyon, Zeena Keefe, Jane Grey, Bessie Barriscale, Leah Baird, Milton Sills, Reine Davies, Clifford Bruce.  
One Hour (Zeena Keefe and Alan Hale).....3313 ft.  
The Fringe of Society (Ruth Roland, Milton Sills, Leah Baird).....3802 ft.  
The Cast Off (Bessie Barriscale).....3665 ft.  
The Zeppelin's Last Raid.....6000 ft.  
Those Who Pay (Bessie Barriscale).....6000 ft.  
The Belgian (Valentine Grant).....6000 ft.

### FOX FILM

130 W. 46th St., N. Y.  
**(Special Features)**  
Five or more reels—every Sun. Features Gladys Brockwell, Jewel Carmen, Tom Mix, Miriam Cooper, June Caprice, George Walsh, Peggy Hyland, Virginia Pearson, Jane and Katherine Lee.  
Apr. 28. Her One Mistake (Gladys Brockwell).....5000 ft.  
May 5. Brave and Bold (George Walsh).....5000 ft.  
May 12. Peg of the Pirates (Peggy Hyland).....5000 ft.  
May 19. Confession (Jewel Carmen).....5000 ft.  
May 26. The Firebrand (Virginia Pearson).....5000 ft.  
June 2. Blue-Eyed Mary (June Caprice).....5000 ft.  
June 9. Ace High (Tom Mix).....5000 ft.  
June 16. We Should Worry (Jane and Katherine Lee).....5000 ft.

### (Standard Pictures)

Five or more reels—every other Sun. Features William Farnum, Theda Bara, Annette Kellermann, Dustin Farnum.  
Mar. 24. Rough and Ready (William Farnum).....6000 ft.  
Apr. 7. Blindness of Divorce.....7000 ft.  
Apr. 21. The Soul of Buddha (Theda Bara).....6000 ft.  
May 5. True Blue (William Farnum).....7000 ft.  
May 19. The Caillaux Case.....6000 ft.

### GENERAL FILM

23 W. 44th St., N. Y.  
**(Duplex Films, Inc.)**  
Shame (Zeena Keefe).....7000 ft.

### (Falcon Features)

Four-reel drama. Features Kathleen Kirkham, Henry King, R. Henry Grey, Henry Ainley, Mary Dibley, Viola Vale, Daniel Gilfether, Ethel Ritchie, Margaret Landis, Neil Hardin.  
Brand's Daughter (Kathleen Kirkham).....4000 ft.  
Feet of Clay (Margaret Landis, R. Henry Grey).....4000 ft.  
His Old Fashioned Dad (Daniel Gilfether, Mollie McConnell).....4000 ft.  
Zollenstein (Viola Vale).....4000 ft.

### (Hanover)

The Marvelous Maciste.....6000 ft.  
Camille.....6000 ft.  
Monster of Fate.....ft.

### (Interstate Film Co.)

The Last Raid of Zeppelin L. 21.....2000 ft.  
**(Victory Films)**  
Triumph of Venus.....5000 ft.

### GOLDWYN FEATURES

16 E. 42nd St., N. Y.  
Five or more reels—every Sun. Features Mabel Normand, Mae Marsh, Madge Kennedy, Jane Cowl, Mary Garden.  
Apr. 21. The Face in the Dark (Mae Marsh).....6000 ft.  
May 5. Joan of Plattsburg (Mabel Normand).....6000 ft.  
May 19. The Fair Pretender (Madge Kennedy).....6000 ft.  
June 2. All Woman (Mae Marsh).....6000 ft.  
June 16. The Venus Model (Mabel Normand).....6000 ft.  
June 30. The Service Star (Madge Kennedy).....6000 ft.

### Goldwyn Specials

Heart of the Sunset.....7000 ft.  
Blue Blood.....6000 ft.  
Honor's Cross.....6000 ft.  
Social Ambition.....6000 ft.

### GREATER VITAGRAPH

1600 Broadway, N. Y.  
Five-reel drama—every Mon. Features Alice Joyce, Harry Morey, Agnes Ayres, Marc MacDermott, Earle Williams, Edward Earle, Alfred Whitman, Neil Shipman, Corinne Griffith, Ewart Overton, Grace Darmond, Gladys Leslie, J. Frank Glendon, Walter McGrail, Florence DeShon.  
Apr. 29. The Seal of Silence (Earle Williams, Grace Darmond).....5000 ft.  
May 6. The Little Runaway (Gladys Leslie and Edward Earle).....5000 ft.  
May 13. The Triumph of the Weak (Alice Joyce, Walter McGrail).....5000 ft.  
May 20. The Golden Goal (Harry Morey, Florence DeShon).....5000 ft.  
May 27. Bares, Son of Kazan (Neil Shipman, Alfred Whitman).....5000 ft.  
June 3. A Game With Fate (Harry Morey, Betty Blythe).....5000 ft.  
June 10. Find the Woman (Alice Joyce).....5000 ft.  
June 17. The Soap Girl (Gladys Leslie).....5000 ft.

### HILLER & WILK

(State Rights)  
Longacre Bldg., N. Y.  
Five or more reels—rel. irreg. Raffles (John Barrymore).....6462 ft.  
Wrath of the Gods (Sessue Hayakawa).....4904 ft.  
Battle of Gettysburg.....4808 ft.  
Sporting Life (In course of production).....ft.

### HODKINSON-PARALTA PICTURES

537 5th Ave., N. Y.  
Five or more reels—2 a month. Features Bessie Barriscale, Henry B. Walthall, J. Warren Kerrigan, Louise Glaum.  
Apr. 13. Blindfolded (Bessie Barriscale).....5000 ft.  
Apr. 29. With Hoops of Steel (Henry Walthall).....6000 ft.  
May 13. The Snapdragon (Louise Glaum).....6000 ft.  
May 27. Rose o' Paradise (Bessie Barriscale).....6000 ft.

### IVAN FEATURES

130 W. 46th St., N. Y.  
Five or more reels—every month. Sins of Ambition (Barbara Castleton, Wilfred Lucas, Leah Baird, James Morrison).....7000 ft.  
Human Clay (Mollie King).....5000 ft.  
Life or Honor (James Morrison, Violet Palmer).....6500 ft.

### JEWEL PRODUCTION

1600 Broadway, N. Y.  
Five reels or more—rel. irreg. The Doctor and the Woman.....5000 ft.  
The Man Who Dared God.....7000 ft.  
A Soul for Sale.....6000 ft.  
The Girl Who Dared.....6000 ft.

### METRO PICTURES

Longacre Bldg., N. Y.  
Five-reel drama—every Mon. Features Harold Lockwood, Emily Stevens, Mabel Taliaferro, Emmy Wehlen, Viola Dana, Francis X. Bushman, Beverly Bayne, Edith Storey, May Allison, Bert Lytell.  
Apr. 29. Riders of the Night (Viola Dana).....5000 ft.  
May 6. The Trail to Yesterday (Bert Lytell).....5000 ft.  
May 13. Cyclone Higgins, D.D. (Bushman and Bayne).....5000 ft.  
May 20. The Winning of Beatrice (May Allison).....5000 ft.  
May 27. Lend Me Your Name (Harold Lockwood).....5000 ft.  
May 27. Pay Day (Mr. and Mrs. Sidney Drew).....5000 ft.  
June 3. The Only Road (Viola Dana).....5000 ft.  
June 10. Social Quicksands (Bushman and Bayne).....5000 ft.  
June 17. The House of Gold (Emmy Wehlen).....5000 ft.

### (Specials)

Six or more reels—every month. Features Nazimova, Rita Jolivet, Edith Storey, Viola Dana, Emily Stevens, Mabel Taliaferro, Arnold Daly, Dolly Sisters. The Million Dollar Dollies (Dolly Sisters).....5000 ft.  
Lest We Forget (Rita Jolivet).....8000 ft.  
The Legion of Death (Edith Storey).....7000 ft.  
Blue Jeans (Viola Dana).....7000 ft.  
Revelation (Nazimova).....7000 ft.  
My Own United States (Arnold Daly).....8000 ft.  
Toys of Fate (Nazimova).....7000 ft.

### MUTUAL FILM

220 S. State St., Chicago  
Five-reel drama—every Mon. Features Mary Miles Minter, William Russell, Edna Goodrich, Margarita Fischer, Ann Murdock, Olive Tell, Gail Kane, Jackie Saunders.  
Apr. 1. A Bit of Jade (Mary Miles Minter).....5000 ft.  
Apr. 8. The Richest Girl (Anna Murdock).....5000 ft.  
Apr. 15. The Primitive Woman (Margarita Fischer).....5000 ft.  
Apr. 29. Hearts of Diamonds (William Russell).....5000 ft.  
May 27. Social Briars (Mary Miles Minter).....5000 ft.  
June 10. A Square Deal (Margarita Fischer).....5000 ft.  
June 24. Up Romance Road (William Russell).....5000 ft.

### PATHE EXCHANGE

23 W. 45th St., N. Y.  
Five-reel drama—every Sun. Features Antonio Moreno, Helene Chadwick, Frederick Warde, Gladys Hulette, Mrs. Vernon Castle, Frank Keenan, Bessie Love, Fannie Ward, Bryant Washburn, Warner Oland, Baby Marie Osborne, Creighton Hale.  
Apr. 14. The Busy Inn (N. I. Panoff, Mme. Lesienko, Mme. Orlova).....5000 ft.  
Apr. 21. Ruler of the Road (Frank Keenan).....5000 ft.  
Apr. 28. Dolly Does Her Bit (Baby Marie Osborne).....5000 ft.  
May 5. How Could You Caroline? (Bessie Love, James Morrison).....5000 ft.  
May 12. The Dagger Woman (Ivan Mosukin, Olga Zovska).....5000 ft.  
May 19. The Mysterious Client (Irene Castle, Milton Sills, Warner Oland).....5000 ft.  
May 26. A Daughter of the West (Baby Marie Osborne).....5000 ft.  
June 2. The Yellow Ticket (Fannie Ward, Milton Sills, Leon Barry, Helen Chadwick, Warner Oland).....5000 ft.  
June 9. For Sale (Gladys Hulette, Creighton Hale).....5000 ft.

### PERFECTION PICTURES

63 E. Adams St., Chicago  
Six or more reels—rel. irreg. Features Taylor Holmes, Mary MacLane, Shirley Mason, Mary McAllister, Tom Moore, Hazel Daly.  
Uneasy Money (Taylor Holmes).....5400 ft.  
Brown of Harvard (Tom Moore and Hazel Daly).....6100 ft.  
Men Who Made Love to Me (Mary MacLane).....6200 ft.  
Unbeliever (U. S. Marines).....6800 ft.  
Ruggles of Red Gap (Taylor Holmes).....6190 ft.  
Chase Me Charlie (Charles Chaplin).....4490 ft.  
A Pair of Sixes (Taylor Holmes).....5400 ft.

### RIALTO DE LUXE

130 W. 46th St., N. Y.  
Five or more reels—rel. irreg. The Unchastened Woman (Grace Valentine).....7000 ft.  
Conquered Hearts (Marguerite Marsh).....7000 ft.  
The Window Opposite (Leah Baird, James Morrison).....6000 ft.

### SELECT PICTURES

729 7th Ave., N. Y.  
Five or more reels—3 or more a month. Features Clara Kimball Young, Norma Talmadge, Alice Brady, Constance Talmadge.  
Apr. The Reason Why (Clara Kimball Young).....4465 ft.  
Apr. Up the Road with Sallie (Constance Talmadge).....4585 ft.  
Apr. At the Mercy of Men (Alice Brady).....5000 ft.  
May. The Lesson (Constance Talmadge).....5000 ft.  
May. Le Luxe Annie (Norma Talmadge).....7000 ft.  
May. The Ordeal of Rosetta (Alice Brady).....5000 ft.

### STERLING PICTURES

729 7th Ave., N. Y.  
Five or more reels—rel. irreg. Features Alma Hanlon, Jean Sothorn, Anna Q. Nilsson, Catherine Calvert, Marguerite Courtot, Gertrude McCoy, Naomi Childers.  
The Hypocrites.....6000 ft.  
I Believe.....7000 ft.  
The Natural Law (Marguerite Courtot).....6000 ft.

### TRIANGLE

1437 Broadway, N. Y.  
Five-reel drama—2 every Sun. Features Roy Stewart, Olive Thomas, J. Barney Sherry, William Desmond, Belle Bennett, Alma Rubens, George Hernandez, Dick Rosson, Margery Wilson, Irene Hunt, Pauline Stark, Josie Sedgewick, Clair McDowell, Jack Livingston, Myrtle Lind.  
Apr. 28. The Lonely Woman (Belle Bennett).....5000 ft.  
Apr. 28. Paying His Debt (Roy Stewart).....5000 ft.  
May 5. An Honest Man (Wm. Desmond).....5000 ft.  
May 5. Mlle. Paulette (Claire Anderson).....5000 ft.  
May 12. Her Decision (Gloria Swanson, J. Barney Sherry).....5000 ft.  
May 12. Wolves of the Border (Roy Stewart).....5000 ft.  
May 19. Whi Is to Blame? (Jack Livingston).....5000 ft.  
May 19. Old Hartwell's Cub (Wm. Desmond).....5000 ft.  
May 26. Old Loves for New (Margery Wilson).....5000 ft.  
May 26. High Stakes (J. Barney Sherry).....5000 ft.  
June 2. The Man Who Woke Up (Pauline Stark, Wm. V. Mong).....5000 ft.  
June 2. A Red-Haired Cupid (Roy Stewart).....5000 ft.  
June 9. Madam Sphinx (Alma Rubens).....5000 ft.  
June 9. The Last Rebel (Belle Bennett).....5000 ft.  
June 16. His Enemy, The Law (Jack Richardson).....5000 ft.  
June 16. Station Content (Gloria Swanson, Lee Hill).....5000 ft.

### UNIVERSAL FILM

1600 Broadway, N. Y.  
Five-reel drama—every week. Features Harry Carey, Molly Malone, Ella Hall, Louise Lovely, Zoe Ras, Dorothy Phillips, Priscilla Dean.  
Apr. 22. The Scarlet Drop (Harry Carey and Molly Malone).....5000 ft.  
May 6. The Two-Soul Woman (Priscilla Dean).....5000 ft.  
May 20. The Bride's Awakening (Mae Murray).....5000 ft.  
June 3. The Model's Confession (Mary MacLaren).....6000 ft.  
June 17. Smashing Through (Herbert Rawlinson).....5000 ft.

### WORLD FILM

130 W. 46th St., N. Y.  
Five-reel drama—every Mon. Features Ethel Clayton, Carlyle Blackwell, June Elvidge, Kitty Gordon, Madge Evans, Montagu Love, Alice Brady, Henry Hull, Arthur Ashley, Lew Fields, Muriel Ostriche, Evelyn Greeley, Sir Forbes Robertson.  
Apr. 29. Leap to Fame (Carlyle Blackwell and Evelyn Greeley).....5000 ft.  
May 6. Masks and Faces (Sir Forbes Robertson).....5000 ft.  
May 13. Journey's End (Ethel Clayton).....5000 ft.  
May 20. The Swami (Montagu Love, Barbara Castleton).....5000 ft.  
May 27. The Oldest Law (June Elvidge, John Bowers).....5000 ft.  
June 3. The Interloper (Kitty Gordon and Irving Cummings).....5000 ft.  
June 10. The Cabaret (Carlyle Blackwell, June Elvidge, Montagu Love).....5000 ft.  
June 17. Silver Linings (Ethel Clayton).....5000 ft.

### NEWS WEEKLIES

**GAUMONT**  
Flushing, L. I.  
(Gaumont News and Graphic)  
One reel of each a week. Book through Independent Exchange.  
Gaumont News released every Tuesday.  
Graphic released every Friday.

### MUTUAL FILM

220 S. State St., Chicago  
(Screen Telegram)  
One reel—every Mon. and Wed. News of the Week in Pictures.  
(Publication Office—6235 Broadway, Chicago.)

### PATHE EXCHANGE

23 W. 45th St., N. Y.  
(Hearst-Pathe News)  
One reel—every Wed. and Sat. News of the Week in Pictures.

### UNIVERSAL FILM

1600 Broadway, N. Y.  
(Animated Weekly)  
One reel—every Wed. News of the week.  
(Current Events)  
One reel—every Sat. News of the Week.  
(Universal Screen Magazine)  
One reel—every week. Magazine on the Screen.

### SERIALS

**GENERAL FILM**  
23 W. 44th St., N. Y.  
(A Daughter of the U. S. A.)  
One reel—12 episodes—one every week. First release Jan. 19. Features Jane Vance. Produced by Jaxon Film Co.

### GREATER VITAGRAPH

1600 Broadway, N. Y.  
(The Woman in the Web)  
Two reels—15 episodes—one every Mon. First rel. Apr. 8. Features Hedda Nova and J. Frank Glendon.

### FOURSQUARE PICTURES

729 7th Ave., N. Y.  
(The Eagle's Eye)  
Two reels—20 episodes—one every Mon. Features King Baggot and Marguerite Snow. Written by Ex-Chief William J. Flynn. Produced by Whartons, Inc.

### MARION DAVIES FILM CO.

311 Longacre Building, New York City.  
Cecilia of the Pink Roses (Marion Davies).....ft.

### PATHE EXCHANGE

23 W. 45th St., N. Y.  
(The House of Hate)  
Two reels—15 episodes—one every Sun. Features Pearl White and Antonio Moreno. Directed by Geo. Seitz. Story by Arthur B. Reeves and Chas. A. Logus. Produced by Astra. First episode Mar. 10.

### UNIVERSAL FILM

1600 Broadway, N. Y.  
(The Bull's Eye)  
Two reels—18 episodes—one every Sat. First episode Feb. 4. Features Eddie Polo and Vivian Reed.  
(The Lion's Claws)  
Two reels—18 episodes—one every Sat. First episode Apr. 1. Features Marie Walcamp.

(Continued on page 897)



## PROJECTION AND EQUIPMENT

### THEATER ILLUMINATION

#### Problem of Color Lighting—Convenient Location of Switchboard—Rules for Dimmers

THE question as to whether color lighting shall be used in a house is one which should receive considerable thought. In a moving picture concert house these effects are used in conjunction with the orchestration, and more or less with tableau on the stage, but it is a question just how much this style may be used in a house giving dramatic productions. They have been used in vaudeville houses which also show pictures, and in that case work out to an extent.

The main trouble with color lighting lies with the operator. If there is a good director who will see that the various color combinations are used in conjunction with the music or tableau or for some purpose aside from mere pyrotechnics, color lighting will be successful, but left in the hands of an ordinary stage electrician who just puts on color here and there at any time that it pleases him without any particular object except a change of color in view the lighting does not mean anything so far as the production is concerned.

There is one important thing about the auditorium lighting that the architect must bear in mind and that is emergency lighting. This usually consists of lights on double circuits which are placed on the walls in brackets, having one circuit controlled from the panel board in the box office, and another circuit controlled from the stage switchboard, the particular object being to light the auditorium sufficiently for a dismissal of an audience in case of accident.

Stage lighting today in principle is not very different from what it was years ago when gas was used. There is usually a footlight, a number of borders and certain spots. Formerly all foots and borders were controlled from a gas table which served the purpose a dimmer does today. We can now, of course, get effects that were formerly impossible. The footlight serves to throw light backward and upward and the borders throw light downward and backward on the stage. In addition we have pockets for strips and for spot lights for special effects.

The stage equipment will vary depending on the character of the house. However, there are generally certain set principles covering the stage lighting which vary as a rule only in quantity. The cheap vaudeville house might have a footlight of simply white lights, and perhaps one or two borders of white lights only. The better class of vaudeville house will have a footlight of three colors with three or four borders, each of three colors, and in addition incandescent pockets either side of the stage, and from two to a half dozen arc or spot

pockets. An equipment such as this will light the average stage.

The legitimate house, which will take any dramatic production that comes along, can get along on a stage lighting equipment similar to that described for a good vaudeville house but should be heavier, and adapted to its special demands. Where extravagant productions are given, such as some of the musical comedies, the stage lighting is particularly heavy. A great many shows will require not only incandescent pockets of white only, but incandescent pockets in colors—white, red, blue, or green, or amber—sometimes three colors, sometimes four. They will also require a number of bridge pockets; pockets in the fly gallery, and equipment so that flood lighting can be introduced from the house or auditorium. The concert moving picture house requires a very heavy equipment.

#### MORE ROOM FOR SWITCHBOARD

The stage switchboard is practically the heart of the electrical installation. Architects little realize this, and usually provide scant space for it to function in. It seems to be the last consideration, and more is expected from it than from any other single item in the house. The first question usually put to me by an architect is "How much room will you need for the switchboard?" What he really means to say is, "How little room will you take?" When he is told, he usually begins to bargain. "Can it be put into a smaller space?" is his first question. He does not seem to realize that besides moving switches, the electrician has a great deal to do, and even the moving of switches requires room.

In locating a switchboard it must be placed where the electrician can watch almost the entire stage. To get proper effects at the right time he must be able to watch for his cues. The slightest mistake in this direction will mar any show. Besides this, the architect must not forget that the electrician is only human, and should have comfortable working conditions.

The switchboard itself should be of the "dead face type," so as to be as safe as possible. It should have a sufficient number of switches so that the control of the lighting throughout both the house and the stage may be divided into units as much as possible. Of course, there is such a thing as going too far in subdividing the units of a house, but with the stage there is hardly any question. A switch should be provided for each color in the footlight, for each color in each of the borders, for each color in each set of pockets, and for the various pockets throughout the stage. It

does not pay to skimp on the stage switchboard.

#### DIMMERS NEED CAREFUL DESIGN

The remarks relative to the switchboard apply to the dimmers. Particular care should be taken to design these of sufficient capacity for the load they are to take care of. Dimmers are rather sensitive, they can do just so much and no more. They cannot be safely overloaded, and if underloaded will not properly dim. The dimming equipment should be placed above or below the board if not too large, and where there is plenty of ventilation, so that heat may be taken off as it develops.

No house is now complete, whether it be for legitimate or intimate drama, musical comedy, or any other purpose, without a picture booth. The utility of a room of this sort is fully recognized, and it is now used for spot and flood light purposes in houses that do not show moving pictures. Formerly the spot light operator occupied what was perhaps the most valuable seating room in the house, the front of the first balcony. Now, however, he is put in a

booth, and does not disturb the patrons in any way by his presence.

The electrical equipment of the booth for legitimate houses should consist of a sufficient number of pockets of large capacity for spot and flood lights. In addition it should be provided with capacity for one or two picture machines, even though they are not required when the theater is opened. The value of making provision for these machines is apparent to any manager who is suddenly called upon for current in excess of that originally provided for.

Of course, in a moving picture house or in a house presenting vaudeville and moving pictures, the booth is the main part of the building, and it should have in its equipment adequate provision for two or three picture machines, spot lights, etc. The architect should also be sure to provide direct current for the picture booth apparatus, and if direct current is not available from the regular lighting company's service it should be provided by means of a transforming device of some kind.—*Architectural Record*.

### A RITUAL FOR OPENING

#### Trumpet Call and "The Star Spangled Banner" —Darkness Needed When Picture Is Shown

THE CEREMONY of opening a theater for the day's business probably does not strike the average exhibitor as an unusual thing, but some of the big picture houses have a regular opening ritual. The Rivoli, for instance, has an exact set of rules for the opening of the doors. At the exact minute a trumpet sounds a fanfare from an upper window, after which the organist plays the "Star-Spangled Banner," with every usher standing at attention. This is done whether there is anyone coming in or not; the crowd makes no difference. Of course, when persons come in during this ceremony, they too enter into the spirit of the thing. The effect of this little program is an excellent one. In the first place, it notes a definite opening, and not just a straggling around of a few ushers, with probably a head usher swearing at late subordinates. This is a ceremony to inspire them to be present promptly and to get into the game. And it gives a good feeling to the entering patrons. They see something definite being accomplished, and they realize that the place is alive and doing. I have noted the different methods of houses opening their doors, and none of them seems to do it so happily as the house mentioned.

One of the things to be avoided is getting a crowd in the lobby and then having it wait indefinitely for the doors to open. A great deal of impatience will be manifested in such cases, and this breeds dissatis-

faction in the patron's mind. He does not like to stand around after he has bought his ticket.

I don't know whether anyone has touched on this or not, but I have always wanted to tell house managers to keep their houses dark during the run of a picture. Some houses have the most atrocious method of lighting, always leaving the audience in a sort of greasy-looking moonlight while the feature is going. This is exasperating and hurtful to eyes; the house ought to be dark. When it is so the picture shows much better. Then there is the fearful white shadow that chases around the theater when one of the entrance doors is opened. This is more particularly noticed in the afternoons when the sun outside is bright. There seems no way to remedy this, unless large black screens are placed in front of the offending doors. I attended one of the big houses last week and noticed this fault about every three minutes, or every time the door was opened. A large white shadow glided around the walls and almost reached the screen. I found myself wondering what would become of the picture if the rivalry of the outside sun succeeded. I have found that a lot of seemingly little things like this are allowed to happen. Of course I know that many things are looked into and remedied, but many of the audience are bothered by the little things more than by something that seems more important to the management.



## PHOTOPLAY MUSIC

### PICTURE ACCOMPANIMENT

**Benedict an Organist Who Thinks—Music Sheet Would Help—Manager's Idea of Playing**

BY MONTIVILLE MORRIS HANSFORD

IN THE San Francisco *Chronicle* for May 19 there is an article on motion picture music, including an interview with Edward Benedict, organist at the California Theater, San Francisco. This is an excellent writeup, both of Benedict and the work in general, and does the *Chronicle* great credit. Too much cannot be written about the importance of musical accompaniment for the motion picture. Mr. Benedict is another player who has thought out the theme method of playing his picture, and I sincerely hope the lower end of his state will profit by his conclusions, and that certain houses down there will quit advertising "rag organists." That's probably what they are, so the law cannot be invoked; but let us hope that Mr. Benedict's influence will travel south.

#### ADVISES A MUSIC PROGRAM

An interesting item from this same article cites Benedict as advising managers to print a music sheet for their patrons. This is not entirely new either, as I suggested it in THE MIRROR of April 13. I have talked over this idea with several men and there are certain objections, purely mechanical, against the notion. One is that the programs are printed before the picture is rehearsed, and sometimes the leading themes are changed at the last minute to make way for better ones. There is no doubt in my mind that this would be a delightful help for the musical part of the audience, and also for the music publishers and dealers. Many a person has gone around town for days trying to find out the love theme of a certain picture, almost frantic over it. Probably this feature of the business will be worked out one of these days to the satisfaction of everybody concerned.

#### WHAT DID HE MEAN?

There is one section of the article referred to above that puzzles me just a little. And that is where Mr. Benedict speaks of entertaining his audience during certain portions of the picture, "those scenes where climax episodes are not being revealed," as he puts it. He evidently thinks that the picture goes to sleep at these points and the audience must be entertained with music. But this is a fearful knock at the director of the picture. However, it may not be as bad as it reads in the article; nothing ever is, even these comments on the matter. But I will say this: I believe that at the neutral points of a picture, where things in a manner subside (in spite of the director) the music should be also of a neutral character in order not to take the mind off the action. To my notion these are just the places where the music should not intrude to the

extent of becoming more interesting than the picture. During the feature picture is no time to listen to music; the picture is the whole thing, and while the music is a wonderful adjunct to the action and interpretation, it ought always to be the lesser part. Probably the best place to play music, from the organist's standpoint, is during the scenic; and yet these pictures now and then demand a regular program, just as much as the feature. But sometimes a scenic comes along that admits of some beautiful composition being played in its entirety. In such cases it is a pleasure to the player and restful to the audience to hear beautiful music, as scenes are particularly open to musical treatment.

#### COMEDY PLAYING NO GOOD

I have lately had a talk with an excellent organist on an idea which his manager seems to hold about the proper playing of pictures. This manager must belong to the old comedy type (I'm speaking in terms of films) that has gradually died out. The organist is required to catch every expression possible during the action, not to mention such small things as falls, coughs, sneezes and the like. The idea is to catch an arm when it is elevated to heaven, the creaking of a pair of new shoes, much in the same manner as the tea-drinking scene in "The Yellow Ticket." This is all very well, but it smacks of the dissecting room and would tire the average audience much quicker than a more legitimate method. The main point is that the organist says it is the best practice he ever had, and one can see that such training will come in handy in other lines.

#### OVERTURE INTERRUPTIONS

I have spoken several times about enforcing the rule of not seating persons during the overtures. In New York, where many very beautiful works are played as overtures, the seating of people is a hardship to the music lovers who go to hear the music. The Rivoli is particularly at fault in this. Last week, as Dr. Riesenfeld was conducting the *Norwegian Rhapsody*, Svendsen, a small flock of women were seated about the fourth row center of the orchestra. They talked with an utter disregard for the music or anybody around them, and in getting seated one of them banged the seat down with so much noise that the conductor looked around to see whether the carpet man was taking up the carpets for the summer. This is not the first time this has happened; in fact, it is going on all the time. If the orchestra were a ten-cent affair, playing *Light Cavalry* and such every night, it would be different; but these

men are artists, and the conductor is a man of sensitive nerves. The management owes it to them to see that there is quiet during such splendid music as they render.

### INSTALLATIONS

H. F. Charles, district manager for the American Fotoplay Company, is now on a trip through Arizona. He sold a Robert Morton Pipe Organ and a small Fotoplayer to Rickard and Nace in Phoenix; and a Style 50, largest pipe organ handled, to Drackman and Goldsmith at Tucson.

Two Indiana photoplay houses have installed organs recently, the Family Theater of Lafayette, where a \$5,000 orchestral Wurlitzer organ was installed, and the Lyric Theater of Vincennes. The appreciation of the public for such accompaniment to the photoplays is reflected in the local press comments.

### BROADWAY PROGRAMS

#### THE RIVOLI

I came to the conclusion last week as I watched "Hit-the-Trail Holiday" that there were some pictures that were immune to any sort of musical treatment, and this was one. It would not make much difference what was played, although Mr. Rothappel had selected the very best possible. It was naturally supposed that much of the music from Cohan's old shows would be used, and it was, but there is a question whether it made much difference. In following a film like this one the conductor has no inspiration, and it becomes merely driving through a lot of music simply to get through. The scenes change rapidly, giving little chance for extended theme playing, although Mr. Rapee did manage to get in a delightful little love theme when the girl came in.

Inspiring music is Mr. Rothappel's rule with his review, and the Marine Corps pictures went with a snap not often seen even in that house. This brings up another interesting point: As long as pictures are always to be shown to music, the taking of them should be with that end in view. One could easily see that whoever took these pictures did it with an audience in mind, and therefore they made the maximum effect. Would that more pictures could be filmed with that idea in mind!

#### THE RIALTO

The Rialto program last week was noted for two beautiful numbers: the *Norwegian Rhapsody*, Svendsen, and the *Sunshine Song*, Grieg. The *Rhapsody* was surpassingly lovely as directed by Dr. Riesenfeld and lifted one out of the cares and noises of Broadway. Miss Rosner sang the *Sunshine Song* off-stage to a setting specially arranged. The effect was splendid. Carlos Mejia, tenor, sang *A Furtive Tear*, Donizetti, and an orchestral novelty was Felix Arndt's *Operatic Nightmare*. Professor

### PERSONALS

J. Van Cleft Cooper has been definitely engaged as relief organist at the Rivoli.

A. Stanley Douglas has resigned his position as organist at the Heights Theater, 181st Street and Wadsworth Avenue, New York City. Mr. Douglas was recently married.

Frank Stewart Adams, organist at the Palace Theater, Philadelphia, spent some time in New York looking over the motion picture theaters along Broadway.

Miss Bell Shubert is pleasing the patrons of the Classic motion picture theater, on West 181st Street, by her clever piano playing. She fits the music to the picture.

Uda Waldrop, organist at the Rivoli Theater, will furnish the score for the musical version of "A Full House," which will be presented in New York next season.

Swinnen played Lemmen's *Scherzo* with a cadenza for pedals.

#### THE STRAND

Betty Brown sang two popular numbers last week in an interesting program at the Strand: Denza's *May Morning* and Bemberg's *Venetian Song*, while a novelty was introduced by one of the members of the orchestra in the shape of a viola solo, played by J. Tushinski. It is not often that an audience has the pleasure of hearing a viola solo anywhere, except in a small way as a part of a string quartet. Manager Edel is to be congratulated on giving music lovers a chance to hear this beautiful instrument. Godard's celebrated *Berceuse* from the opera *Jocelyn* is well suited for the almost human tone of the viola. Carl Edouarde and Oscar Spirese directed the orchestra through selections from *Rigoletto* as an overture, and Ralph Brigham and Herbert Sisson played the popular *Soldiers' Chorus* from *Faust* as an organ number.

#### Harp Solos Helped

Manager Landau of the Butterfly Theater, Milwaukee, who is noted for his attention to details in the projection of a film, recently broke his record for doing something "out of the ordinary." For the picture "Toys of Fate" he engaged R. Eagle of the Cincinnati Symphony Orchestra to play harp solos.

#### Marine Band Assisted

During the showing of "The Unbeliever" (Perfection) at the Alhambra Theater in San Francisco recently the Marine Band of 40 pieces from the Mare Island Navy Yard, the Marine Singing Quartette and a prominent saxophonist enlivened the proceedings. The picture ran altogether three weeks on Market Street.



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## STEIN'S MAKE-UP

FOR THE STAGE OR FOR THE ROUDOU

## PICTURE PERSONALS

S. T. STEPHENS, southern supervisor of the Mutual Film Corporation, has returned to his headquarters at New Orleans after spending a week at the executive offices in Chicago in conference with President James M. Sheldon and members of the Mutual executive force. Mr. Stephens' territory has been enlarged and the New Orleans exchange, which has long been under his personal management, has been placed in charge of Al Durling, to give Mr. Stephens more freedom in the supervision of his large territory.

E. C. JENSEN, who for some time has been Western manager for World Pictures with headquarters in San Francisco, is among the World men now in the army. Mr. Jensen answered the call of the last May draft from his board in Brooklyn and was assigned to service at Camp Upton, Long Island.

GERALD B. SPIERO, of the publicity department of the Fox Film Corporation for the last two years, has been sent to Camp Wadsworth, at Spartanburg, S. C. Early in the war Mr. Spiero, who is a graduate of Columbia, volunteered for the aviation section of the Signal Corps, but was rejected because of defective eyesight. Before his departure he was presented a wrist watch by his friends.

JAMES B. KELLEY, otherwise known as "Smiling Jim," has been appointed branch manager at Dallas for General Film Company. He has been serving as special representative for General Film product out of the Dallas office, where he served as a salesman several years ago. He is one of the best known film men in the southwest and south.

GUS ALEXANDER, well known as Shorty Alexander, is now working in Moon Comedies for Sunshine Film, Inc.

JACK HAYS, Akron salesman for the Cleveland Paramount exchange, left town last Saturday for the Government aviation field in Dallas, Texas. Hays received his orders on Saturday morning to report for duty and took the first train out of Cleveland for Dallas.

HENRY T. SCULLY, manager of Famous Players-Lasky New Haven Exchange, is back in Connecticut after a business visit of several weeks in Boston.

GEORGE W. ERDMANN, owner and manager of Foursquare's Cleveland Exchange, has returned from a week's visit in New York, where he was in consultation with the heads of the company in regard to policies to be pursued during the coming season.

TOM NORTH, district manager for Pathe, spent the week in Cleveland.

E. T. GERRISH, manager of the Cleveland office of the Famous Players Film Service, attended a meeting of Western managers at Chicago.

LEON D. NETTER, partner with Sol Lesser in the Masterpiece Film Attractions, this week purchased the Ohio rights to "The Struggle Everlasting," "The Accidental Honeymoon" and the travelogue pictures of South America, taken by Rex Beach and Mary Roberts Rinehart.

M. J. CHERNOFF, district manager for Metro, spent the past week in Cleveland. He divides his time between Cincinnati, Pittsburgh, Cleveland and Detroit.

L. E. OUMET, president and general manager of the Specialty Film Import Company, Montreal, Canadian representatives of Pathe Freres, has returned from his western business trip, and has gone to New York to consult with producers.

HENRY KOLKER, well-known actor, has been engaged by Metro as assistant to the celebrated Albert Capellani, director. Mr. Kolker will be associated with Mr. Capellani in the production of Mme. Nazimova's forthcoming picture, "L'Occident."

GERALD GRIFFIN has returned to his work at the Metro studio in the preparation of the five-act feature comedy drama, "Both Members," starring Francis X. Bushman and Beverly Bayne. When his work on this feature is finished, Mr. Griffin will go to his summer camp in Maine, to rest up for another season's activities.

DANIEL M. HENDERSON has left the staff of McClure's Magazine and has joined the Ruthrauff and Ryan advertising agency of this city. Mr. Henderson will be in charge of the mail order advertising, in which he specialized before his connection with McClure.

C. R. EVANS, who has been with the General Film Company for some time, has been engaged by the Universal Minneapolis Exchange to take charge of the features of Jewish Productions.

GEORGE P. ENDERT has resigned as sales manager for the Seattle branch Famous Players-Lasky Corporation, to manage the local exchange for Universal Film Supply Company. He will take charge on the return of H. G. Rosebaum, manager of the Famous Players-Lasky Seattle office.

TRAVERS VALE, who has directed many successes for World Pictures and who now is engaged on another big World picture, has been named as a member of the advisory board, division of films, United States Government. Charles S. Hart is the director of this division. The advisory board members will direct the taking and distributing of the Government's propaganda films.

VALDA VALKEYRIAN, the young Danish actress and dancer, who has created a favorable impression in pictures, will be seen in support of Louise Huff in "Tether Dear Charming," the filming of which is in progress at the World studio at Fort Lee.

IRA M. MOSHER, manager of the Palace Theater, Buffalo, has been appointed a member of the publicity committee which will boom War Stamp campaign week in Buffalo. Mr. Mosher has been a member of the Liberty Loan and Red Cross committees and his labors among local exhibitors aided greatly in all these patriotic movements. Mr. Mosher was recently elected a director of the local Rotary Club.

J. H. MICHAEL, manager of the Academy and Regent Theaters, Buffalo, has gone to Atlantic City for several weeks' rest and to forget all about the hard work connected with booking pictures.

CHARLES GESSNICK has been appointed Metro Pictures Corporation manager of the Southeastern States with headquarters in Atlanta, Ga. He has been manager of the Atlanta office for the Mutual Film Corporation the last four years and is well and favorably known in the territory.

ELLIOTT DEXTER, accounted one of screenland's most talented and best looking leading men, will remain another year with the Famous Players-Lasky Corporation. He probably will be at the West Coast studio for some time.

M. R. NUTTING, who started the Canadian "Motion Picture Digest," a trade paper, in Montreal a year ago, has sold the paper to the Dominion Embossing and Printing Company, Toronto, who are publishing it from that city. C. W. Lane continues to be Montreal editor.

J. V. JACK has taken over the management of the American Standard Film Service in Cleveland, succeeding J. Leikowitz, who has resigned to enter another branch of the amusement field.

CALDER JOHNSTON, formerly scenario editor for Balboa, has joined the staff of the New York Herald. Since his return from the Pacific Coast two years ago, Mr. Johnston has been engaged in newspaper work. He is the author of several scenarios.

MAE MARSH and Anita Loos have rented a house in Larchmont, N. Y., for the summer months.

DOROTHY GISH, one of the stars in "Hearts of the World," gave a talk from the stage of the Forty-fourth Street Theater during the film's intermission at last Wednesday's matinee.

ALBERT W. SOBLER, formerly editor of the Vitaphone house organ, is now connected with the First National Exhibitors' Circuit, where he is special representative for "Pershing's Crusaders."

ARTHUR BATES, for years one of Essanay's leading character players, was called last week to join the colors. He left for Camp Wheeler at Macon, Ga.

JUDITH VOSS, who was recently seen in "Nancy Lee" at the Hudson Theater, will shortly resume work in motion pictures with Julius Steger, under whose direction she has already had experience.

JACK PERRIN has been engaged by J. Scott Sayre, Triangle casting director, as leading man for Olive Thomas' latest vehicle, an H. O. Davis production temporarily titled "Toton."

A. H. BONE, of Montreal, has been re-elected secretary of the Canadian Motion Picture Association by unanimous vote of the directors.

KINGSLEY BENEDICT, recently featured in Universal serials, and who first became popular as the result of his work in the short subjects which were released by Universal several years ago, is again to appear in two- and three-reel dramas. Benedict has been cast for the central role in a three-reel drama entitled "The Human Target."



## HEARD ON THE WEST COAST

BY A. H. GIEBLER

C. H. CHRISTIE is in New York this week on business for Christie Comedies.

WILLIAM RUSSELL is planning to give a house warming soon in the new home he has purchased in Santa Barbara, Cal.

JAY BELASCO, who has been in New York, has returned to Los Angeles to resume work in the Christie Comedies.

BILLY WEST and Charles Parrott, star and director of King-Bee comedies, are planning to write a musical comedy.

JACK CONWAY, recently of Triangle, is now directing Earl Williams at the Vitagraph plant.

VIVIAN MARTIN is preparing to take a long vacation at Lake Louise, in the Canadian Rockies.

REGINALD BARKER, recently with Paralta, has been engaged by Samuel Goldfish to direct the Geraldine Farrar productions for Goldwyn.

RAYMOND B. WEST, film director, is critically ill in a Los Angeles hospital.

MARGARITA FISHER, who has been very ill with pneumonia for the past three weeks, is recuperating at Arrowhead Springs before returning to the American studio.

GEORGE E. MIDDLETON has completed three big Western features starring Beatriz Michelena at San Rafael, Cal., and is getting ready to take them East.

VOLA VALE (Russell) is the proud mother of a baby boy, who has been given the name of Bill, after his distinguished uncle, William Russell.

CLIFF SMITH, director of the Roy Stewart features at Triangle, has recovered from the heart attack he suffered during the filming of "The Fly God."

J. C. RAGLAND has been installed as manager of Select's St. Louis branch. He has had much experience in all parts of the moving picture field.

H. H. VAN LOAN, formerly publicity manager of Universal, intends to devote his time to fiction in the future. He has sold one of his latest screen stories to Thomas H. Ince, as a vehicle for Dorothy Dalton.

S. C. BURR, assistant to Production Manager O. L. Sellers during the H. O. Davis regime at the Triangle Culver City studios, has been promoted to production manager.

JULIAN JOHNSON has severed his connection with the Triangle Culver City studios to return to his old desk as editor of "Photoplay Magazine."

MONTE M. KATTERJOHN, scenario expert who resigned from Paralta recently, has received offers from four producers, but has not yet made up his mind in whose office he will hang his hat.

GEORGE BEBAN is one of the most difficult men in Los Angeles to see these days. George has an especially equipped cutting room fitted up at the Fine Arts studio, where he locks himself up with Robert Lee Todd as an assistant, and the two stick there all day long, cutting, editing and slicing "The Lizard's Tail," Mr. Beban's new feature, which will soon be ready for release.

### VITAGRAPH STUDIO "CUFF" NOTES

15 minutes with hard cuff and soft pencil at—Vitagraph Studio, big, busy place on hill—Mts. in distance—Earl Williams' car in the foreground. Everything picturesque. 7 companies working; 2 feature; 2 serial; 2 comedy; 1 making "Wolfville" stories.

W. S. Smith, Mgr., must be from Mo. Have to "show him." Thought we wanted to sell him gold brick. Far be it from us! Smith all right when you know him, and full of efficiency as coconut is of milk. Said: "Go ahead, look around."

Saw a lot of things. Director David Smith making "A Gentleman's Agreement." Leads: Nell Shipman and Al Whitman. Smith didn't use megaphone. Most astonishing!

Spec. note: G. A. Williams (no relation to Earl) playing Sheriff without tin star!!!

GERALD DUFFY, former editor of "Picture Play" and one of the best known writers on film topics in the profession, has been engaged as personal publicity representative by William S. Hart. Mr. Duffy takes the place left vacant by Sam Rork.

HENRY KING is busy directing William Russell in his new feature, "Hobb's in a Hurry," but not so busy that he misses the "fights" at Vernon, held every Tuesday evening.

HENRY CHRISTEEN WARNACK, author of "The Honor System" and other photoplay successes, has been engaged to write plays for Monroe Salisbury.

A PIECE of defective film will cause the Sessue Hayakawa company to make the second trip on a Pacific Coast liner to retake just eight scenes that were spoiled on the first trip.

LEW CODY, who has been playing opposite Edith Storey in Metro plays, has been without his well known mustache for two months now, and says he does not miss it any more, and probably will go through life with a hairless upper lip.

LEADING LIGHTS of the motion picture industry in and about Los Angeles gathered at Clune's Auditorium on the last Sunday in May for the purpose of organizing a Motion Picture War Relief. D. W. Griffith was the chief speaker. His subject was on the need of a society representing the films.

MRS. CHARLOTTE PICKFORD, who underwent an operation for ear trouble at a local hospital last week, is improving. This is the second operation Mrs. Pickford has been subjected to recently. While accompanying "Little Mary" on her recent Liberty Loan campaign trip Mrs. Pickford was stricken with the same trouble and was forced to spend several days in a Toronto hospital.

H. L. MASSIE, who has been out on the road with "Cleopatra" for the W. H. Clune interests, has returned to Los Angeles.

HAROLD LOCKWOOD and company are at Monterey, working on Harold's latest picture, "A King in Khaki." William J. Bowman, recently with Vitagraph, will assist Fred J. Balshofer, Lockwood's regular director, in making the picture.

FRANK REICHER, who came out to the West Coast in January to direct Edith Storey and Viola Dana, has gone back East to devote his time and talents to the Eastern Metroites. Just before Mr. Reicher left his friends and associates at the Metro studios gave him a slap on the wrist—with a late model arm chronometer.

WILLIAM V. MONG has forsaken character work for Triangle and has bought a ranch.

MARGERY WILSON, who has been very ill, is again on duty at the Triangle studios.

MARY ANDERSON, of the Seaside Hayakawa Company, has been urged by a patriotic citizen of Missouri to make an automobile trip across the country in a War Savings Stamp campaign.

Al Garcia showed us dog bite—souvenir "Baree, Son of Kazan." Hedda Nova making Russian serial. Everybody else out on location.

Margaret Whistler, property man? Yes, sure. Ask anybody. Looks well in 'em, too.

Met religious press agent distributing hand bills "Jesus is Coming." Earle Williams going back east; "Kitty" Howe and Co. making Big V comedy.

Alf. Hy. Lewis' "Wolfville" stuff ought to be good. Fine sets. "Bird Cage Op'ry House," "O. K. Restaurant," "Red Light Saloon" look like real thing. Patricia Palmer plays Faro Nell.

Vitagraph Studio oldest on Coast—that is, have stuck it out longer than others. Ought to move it over closer to car line.

A. H. GIEBLER.

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Written and Directed by

Ivan Abramson

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## THEATRICAL REPORTS

**CHICAGO**—There is not a single change in the dramatic calendar to report here for the week June 16. Attractions remaining are:

Auditorium: Pictures.  
Blackstone: Dark.  
Cohan's Grand: "The Cohan Revue" (5th week).  
Colonial: "Cleopatra" (Pictures).  
Cort: Marie Cahill in "Just Around the Corner" (3rd week).  
Empire: Stock burlesque.  
Garrick: "Odds and Ends," with Jack Norworth (6th week).  
La Salle: Dark. (Reopen in August.)  
McVicker's: Vaudeville.  
Majestic: Vaudeville.  
National: Stock company closed.  
Orchestra Hall: Pictures.  
Olympic: "Hearts of the World."  
Playhouse: Pictures.  
Palace: "Doing Our Bit."  
Powers: May Robson in "A Little Bit Old Fashioned" (2nd week).  
Rialto: Vaudeville.  
Studebaker: "A Pair of Petticoats" (3d week).  
Woods: "Friendly Enemies" (15th week).

The vaudeville bills at the Majestic, Rialto, McVicker's and Great Northern Hippodrome change Monday afternoon.

Week June 10: Bessie McCoy Davis made her first appearance at the Majestic since her marriage to the late Richard Harding Davis, and headed the bill. She sang and danced, with Thomas Conkey and Henry Coote assisting her.

The Great Northern bill included "The Corner Store," Burdella Patterson in porcelain poses, Lillian Kingsbury in "The Coward."

The Rhoda Royal Circus and Buffalo Bill Wild West has been added to the attractions at Riverview Park. Royal has been playing in Chicago lots.

On account of increase in passenger rates and transportation difficulties, the coming fall and winter, not many road shows are expected to take the road for one-night stands.

When Klaw and Erlanger take possession of the Colonial Aug. 1, it is expected that Rollo Timponi, now business manager of the Illinois, will assume the same position at the Colonial. Timponi has made a rapid rise in the theatrical world.

The Government is after the theatrical scalpers, and theaters dealing with them are liable to have their licenses revoked if they are not mighty careful.

W. A. Atkins.

**SAN FRANCISCO**—David Belasco is going to send his entire New York production to the Columbia, starring Ina Claire in "Polly With a Past." Richard Bennett will play "The Very Idea" here soon, also at the Columbia.

Will King closed the Savoy and took his company over to the Casino, and is attracting good houses.

The Columbia finished a profitable engagement with Maude Adams June 1, and June 3 Lou Tellegen came in with "Blind Youth," and was greeted by a crowded house. With the star are: Jennie Eustace, Mark Smith, Marie Chambers, Gilda Leary, Paul Porcasi, Marian Manley, Sidney Riggs, Marguerite Forrester and Howard Lane. This is Mr. Tellegen's first appearance here as an English-speaking player.

The Alcazar is on its second week with Kolb and Dill in "The High Cost of Loving," and playing to capacity business.

The Cort is now in the last week of "The Wanderer." It has been playing capacity. The Wigwam has "Lincoln of the U. S. A."

The Majestic is starring Del S. Lawrence in "One Girl's Experience." The Orpheum has another excellent bill, which includes Sallie Fisher, Kathleen Clifford, Julie Ring, Harry Van Fossen, "The Frontier of Freedom," Claire Rochester, Toney and Norman and Wilton Lackaye.

A. T. Barnett.

**ATLANTA**—The Atlanta Theater closed one of the most successful seasons of its career Saturday, June 1, with Richard Carle's big show, "Furs and Frills." Jake Wells' Lyric, playing Keith Vaudeville, and Loew's Grand, playing Loew's Vaudeville, will continue to operate during the summer. These are the only two legitimate houses running at the present time in Atlanta.

**RICHMOND, VA.**—Frances White, with William Rock, Jack Gardner and the New York Clef Club of Players and Singers, delighted capacity audiences at the Academy of Music, June 3-5, with matinee June 5. This was a return engagement, as the one-night's performance of a month ago was unusually well received, so much so, indeed, that Mr. Rock decided upon the three days' engagement here before opening in Boston. Miss White is always inimitable and irresistible, always a saucy little sprite, dainty and piquant, roguish and frolicsome. Mr. Rock appeared in an endless array of character sketches and impersonations, sailor, Scotchman, aged dandy, Chinaman, society man, Rip Van Winkle, and others; singing and dancing with his well-known and far-famed ability. Mr. Gardner, in his songs and stories, contributed greatly to enliven otherwise dull spots in the course of changes of scene and costumes. The Clef Club carried the house with them in their negro camp-meeting songs. Neal and McConnell.

**CINCINNATI**—Despite war times the Cincinnati summer amusement season promises to be up to any of past years. Attention naturally centers at the Zoo Gardens. The summer organization of the Cincinnati Symphony Orchestra opened a four weeks' engagement June 9, with Nikolai Sokoloff as conductor. He made a great hit by establishing community singing for the first time in Cincinnati. Manager Miller is very proud of the success of his exhibition ice skating. Elsie and Paulsen, Freda Whitaker, Carl Waltenberg, and Jack St. Pierre have established themselves in public favor and the Zoo open air rink is a genuine attraction that pulls a large percentage of the attendance at the park.

Manager Ned Hastings reports fine business at Keith's summer "volley." Six snappy acts constitute the weekly melange.

William Smith Goldenburg

**COLUMBIA**—The Columbia Theater, which is situated in the City Hall, was leased on June 1 to Rawl's Bros. for \$6,700 a year. This is more than double the rental ever before paid for this playhouse. Rawl Bros. have been managers of the Pastime Vaudeville Theater here for the past five years. They are very popular with the playground public, and were the first to venture to bring a first-class vaudeville to Columbia. The Columbia will be run on practically the same lines as heretofore.

F. L. Brown, the retiring manager, has been the lessee of the house for the past twenty-five years. He has always endeavored to secure a line of excellent attractions, and it is with sincere regret that the public sees him retire.

J. D. Dial.

**MONTREAL**—"Seven Days' Leave" completed its second week at the Orpheum June 8 to good business.

Maurice Samuels and company in a "Day at Ellis Island" is the headliner at Loew's.

James Dutton's equestrian act is the headliner at Sohmer Park. By special arrangement with the Department of Trade and Commerce, the Imperial will show a film depicting the construction of the Government Dam at La Loutre, Quebec. Dominion Park proves a popular resort in the fine summer weather. "Damaged Goods" at His Majesty June 10-15.

W. A. Tremayne.

**BOSTON**, June 17.—Being a Boston holiday, people flocked to the theaters in the evening and good business was the rule all over the city. William Rock and Frances White, direct from two years with the Ziegfeld Midnight Frolic, assisted by Jack Gardner and the New York Clef Club, began their second week. The two entertainers have proved popular as they give a pleasing "summer show."

Mitzi in "Head Over Heels" is crowding the Tremont.

Last week the revival of "The Liars" at the Copley was remarkably well received. It is one of the best performances that has yet been given by the Jewett Players.

D. Clapp.

**SEATTLE**—Metropolitan Theater: Dark June 3-8.

Pantages: Week June 2: Menlo Moore's musical comedy success, "The Follies of Today," with Billy and Edith Adams, and also the Runnin' Sisters headed an excellent program at this theater.

Moore: Lucille Cavanagh and vaudeville.

Palace Hip: The Premier Filipino Sextette and vaudeville.

Oak: Monte Carter and his musical comedy company in "Izzy, the Baron."

Caroline Mendell.

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## DATES AHEAD

## DRAMATIC

ADAMS, Maude (Chas. Frohman, Inc.): Los Angeles, 15-22.  
 BUSINESS Before Pleasure (A. H. Woods): N.Y.C. Aug. 15, 1917—indef.  
 EYES of Youth (Messrs. Shubert and A. H. Woods): N.Y.C. Aug. 22, 1917—indef.  
 FRIENDLY Enemies (A. H. Woods): Chgo. Mar. 11—indef.  
 MAN Who Stayed at Home: N.Y.C., April 3—indef.  
 MANTELL, Robert (Wm. A. Brady): Minneapolis, 17-22.  
 PARLOR, Bedroom and Bath (A. H. Woods): N.Y.C. Dec. 24, 1917—indef.  
 ROBSON, May, Chicago: 9-22.  
 SEVENTEEN (Stuart Walker): N.Y.C. Jan. 22—indef.  
 SICK-a-Bed (Klaw and Erlanger): Chgo. May 12—indef.  
 TAILOR Made Man (Cohan and Harris): N.Y.C. Aug. 27, 1917—indef.  
 TIGER Rose (David Belasco): N. Y. C. Oct. 3, 1917—indef.

## OPERA AND MUSIC

COHAN Revue (Cohan and Harris): Chgo. May 20—indef.  
 FANCY Free (Messrs. Shubert): N.Y.C. April 11—indef.  
 FLO Flo (John Cort): N.Y.C. Dec. 20, 1917—indef.  
 GOING Up (Cohan and Harris): N.Y.C. Dec. 25, 1917—indef.  
 KISS Burglar (Wm. P. Orr and J. M. Welch): N.Y.C. May 9—indef.  
 MAYTIME (Messrs. Shubert): N.Y.C. Aug. 16, 1917—indef.  
 OH, Boy! (F. Ray Comstock): Phila. April 1—indef.  
 OH, Lady! Lady! (Comstock and Elliott): N.Y.C. Feb. 1—indef.  
 OH, Look! Chicago, 3—indef.  
 RAINBOW Girl (Klaw and Erlanger): N.Y.C. April 1—indef.  
 ROCK-a-Bye Baby (Selwyn and Co.): N.Y.C. May 22—indef.  
 SINBAD (Messrs. Shubert): N.Y.C. Feb. 14—indef.

## DIR. OF RELEASES

(Continued from page 891.)

## SHORT SUBJECTS

## GENERAL FILM

25 West 44th St., N. Y.  
 (Blue Ridge Dramas)

Two reels

The Return of O'Garry.....2000 ft.  
 Mountain Law.....2000 ft.  
 The Raiders of Sunset Gap.....2000 ft.  
 O'Garry Rides Alone.....2000 ft.  
 The Man from Nowhere.....2000 ft.

## (Judge Brown Stories)

Two-reel comedy-dramas.

Series of 20 stage acts, written and supervised by Judge Willis Brown.  
 A Boy-Built City.....2000 ft.  
 Love of Bob.....2000 ft.  
 Dogs vs. Dogs.....2000 ft.  
 The Case of Bennie.....2000 ft.  
 The Three Fives.....2000 ft.  
 Kid Politics.....2000 ft.

## (O. Henry Stories)

Two or more reels—comedy-drama.

Features Mildred Manning, Patsy DeForest, Jean Paige, Adele DeGarde, Bernard Seigel, William Dunn, Miriam Miles, Duncan McRae, Evert Overton, Chet Ryan, Walter McGrail. Prod. by Vitagraph.  
 By Injunction (Chet Ryan, Patricia Palmer).....2000 ft.  
 The Song and the Sergeant (Alice Terry, Stanley Dunn, Templer Saxe).....2000 ft.  
 Lost on Dress Parade (Patsy DeForest, Evert Overton).....2000 ft.  
 Nemesis and the Candy Man (William Dunn, Miriam Miles).....2000 ft.  
 Rubaiyat of a Scotch Highball.....2000 ft.  
 The Buyer from Cactus City.....2000 ft.  
 The Purple Dress (Agnes Ayres and Evert Overton).....2000 ft.  
 The Enchanted Profile (Agnes Ayres and Evert Overton).....2000 ft.  
 The Girl and the Graft.....2000 ft.  
 Sisters of the Golden Circle.....2000 ft.

## (Rancho Dramas)

In the Shadow of the Rockies.....2000 ft.  
 Where the Sun Sets Red.....2000 ft.  
 Poverty Gulch.....2000 ft.  
 Bashful Buck Bailey.....2000 ft.  
 The Mating of Meg Malloy.....2000 ft.

## (Wolfville Tales)

Clients of Aaron Greene.....2000 ft.  
 Cynthia.....2000 ft.  
 Tucson Jennie's Heart.....2000 ft.  
 The Coming of Faro Nell.....2000 ft.

## UNIVERSAL FILM

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 June 17. Quick Triggers (Neal Hart), 2000 ft.  
 June 24. Play Straight or Fight (Helen Gibson).....2000 ft.

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 Music by Louis A. Hirsh.

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ASTOR Broadway and 45th St. Phone 287 Bryant. Evgs., 8.30. Mats., Wed. & Sat. 2.30.

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Booth Theatre	New York	Vanderbilt Theatre	New York
Shubert Theatre	New York	Belmont Theatre	New York
Candler Theatre	New York	Ridgewood Theatre	Brooklyn, N. Y.
Loew's Orpheum	New York	Park Theatre	Brooklyn, N. Y.
Loew's Greeley Square	New York	Hamilton Theatre	New York
Loew's Delancey St. Theatre	New York	Jefferson Theatre	New York
Loew's 5th St. and Ave. B	New York	Washington Theatre	New York
Loew's Montreal Theatre	Montreal, Can.	Orpheum Theatre	Paterson, N. J.
Loew's Hamilton Theatre	Hamilton, Can.	56th Street Theatre	New York
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Loew's Globe Theatre	Boston, Mass.	Nemo Theatre	New York
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		Loew's Met. Theatre	Brooklyn, N. Y.

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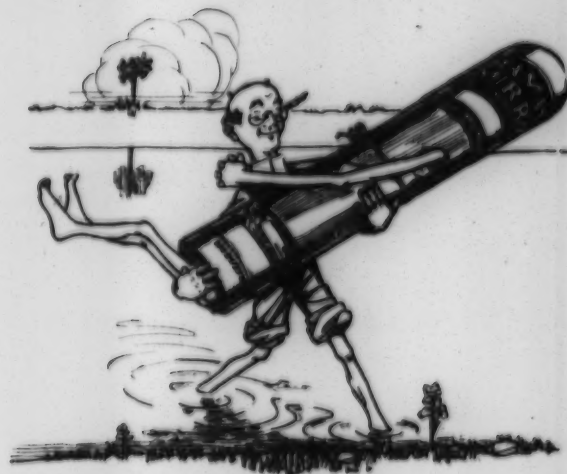
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